

# MUSICAL AMERICA

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## ENEMIES OF MUSIC WEAKEN UNDER THE FLOOD OF PROTESTS

Congressmen Begin to Display Willingness to Reconsider Double Tax Plan as Musicians of Nation Unite under Banner of the Musical Alliance—Senator Proposes a Compromise Conference at Washington—Federations of California and Texas Enter Battle—Leading Clubs of Los Angeles Call on Legislators to Fight the Twenty Per Cent Tax Bill

IGNS indicate that the anti-music faction in Congress is beginning to waken. Staggered at the deluge of telegrams, resolutions and letters of protest, the Washington legislators are displaying some willingness to heed the demands of the members of the Musical Alliance of the United States. In the meanwhile more protests against the bill which proposes a twenty per cent tax on concert and opera tickets continue to pour in on the heads of Congressmen and Senators. Space permits the publication of only a fraction of the innumerable messages sent to Washington by representative organizations and individual musicians. It seems to be generally recognized, as a result of the intensive campaign instituted by the Musical Alliance, that the adoption of the twenty per cent tax bill would be a heart-breaking blow to music, one of the longest adjuncts of the nation in this

### May Rewrite Tax Bill

WASHINGTON, D. C., Aug. 27.—An extended inquiry among members of Congress as to whether or not the House Ways and Means Committee's action in imposing a twenty per cent tax on concert and amusement admissions will be sustained by the House and Senate deepens the fact that there is a very deep sentiment against it. In fact, several members of the House, whose names cannot be used at this time, went far as to state to MUSICAL AMERICA that there was no doubt but that the "luxuries" schedule, as it now stands in the bill, will be rewritten. Surprise was expressed that no effort was made when the bill was being framed to bring the facts to the attention of the Ways and Means Committee at such a move as they contemplated (and which they have now carried out) would practically put an end to many concert enterprises. Of course, as was explained to these members, this state of affairs was due to the fact that there is no national organization of musicians which could take up the matter and have representation before the committee at the hearings, and that the Musical Alliance was now engaged in a campaign to arouse interest in the work of defeating the proposed tax. The suggestion is made by a member of the Senate Finance Committee, which will take up consideration of the bill immediately upon its being reported to the House, that a hearing be arranged before the committee by leading representatives of the musical world. As the committee is to limit the hearings to a few days on the entire bill, it will be necessary to arrange for such hearing



Photo by Matzene, Chicago

### ARTHUR SHATTUCK

A Pianist Whose Art Has Won Him Honors Abroad and in His Own America  
(See Page 33)

One of the members of Congress, who is also a member of the House Committee on Ways and Means, and who did not object to having his name used, is Representative J. Hampton Moore of Philadelphia. I asked Mr. Moore to make a brief statement of his views on the bill, especially as to the probable effect on music of the twenty per cent admission tax. He said: "I will probably have something to say about that when the bill reaches the House. Generally speaking, I think this is a poor time to do anything that will have a tendency to reduce the amount of music in the world or the enjoyment of it. I realize also that if the tax is so high that it will cut down attendance materially the very purpose of the bill, as a revenue-raiser, will be defeated."

"While the Ways and Means Committee has done its best and has had a hard job, it, nevertheless, passes the bill along confident that before it becomes a law it will undergo many changes. In fact, the bill in its present form is bound to raise a storm of protests. This I am sure of."

The bill, in addition to putting the tax at twenty per cent on all concert and amusement admissions, doubles the present tax on theaters, concert halls and other amusement places, as follows: Theaters seating up to 250 people will pay \$50, instead of \$25, as at present; seating from 250 to 500 will be increased from \$50 to \$100; seating from 500 to 800 will be increased from \$75 to \$150; seating above 800 will be increased from \$100 to \$200. These are annual taxes.

ALFRED T. MARKS.

### All Los Angeles in Battle

LOS ANGELES, CAL., Aug. 21.—The musical bodies of Los Angeles are strongly protesting to the Congressmen

of this district and to the Senators from California against the proposed tax of twenty per cent on musical activities.

Among the protests that have been sent are those of the Music Teachers' Association of Los Angeles, the Musicians' Mutual Protective Association of Los Angeles Local, No. 47, the Musicians' Club of fifty teachers and artists, and the Federation of Musical Clubs of California. Thus, virtually every musician in this important musical center is lined up in the battle against the menacing tax. Every day sees new forces aligned in the fight, for the musicians are now alive to the peril which lurks in the Ways and Means Committee's bill.

From the protest sent by Mrs. Norton Jamison, representing the Music Teachers' Association, of which she is president, we quote the following:

"No class of Americans is more loyal than the musicians and none give more freely of their money and their service. They respond to every call for help from every department of war activities and these calls are almost continuous, for the heads of departments have learned that it is impossible to 'put over' anything in the way of effort without music, which is not only an attraction in itself, but which serves as a dynamo to create enthusiasm."

"Every part of our country is crying for more music, rather than less, and the proposed tax will cripple the interests of musical activities until it will lessen our usefulness to our Government in the time of its greatest need."

"We ask for your thoughtful consideration of these things and for your intervention in favor of exempting musical activities from further taxation, which in many instances would be prohibitive."

## PERSHING ACTS TO REFORM AMERICAN MILITARY MUSIC

Band Leaders' Training Camp Established in France, with Walter Damrosch as Supervisor — French Musicians Will Instruct Thousands of Our Bandsmen Now Abroad — French Ministry of Fine Arts Co-operating — How the Players Are Taught in the New School — See Far-Reaching Artistic Influence on United States After the War

Bureau of Musical America,  
27 Avenue Henri Martin,  
Paris, Aug. 9, 1918.

THE presence of Conductor Damrosch in France denotes something more than that he is here to entertain and "buck up" the American soldiers. The conductor of the New York Symphony Orchestra, who will soon return to the U. S., has been requested by General Pershing to take over the 200 American bands now in this part of the globe and train them so that they be not only of greater interest to their audiences, but will become of more value to themselves and established on a higher musical foundation, will in future be of greater service to any military company or any community they be thrown in. The conductor is not training each separate band, but he watches each director manipulate the baton, he examines him during the hour and, profiting by what he will learn, the bandmaster will be a kind of instructor or teacher to his men.

I had been waiting to attend a final concert of the Damrosch orchestra before it left for the front. All sorts of reports have been in the air as to the projects of Damrosch and, running rumors down, I found Dr. Damrosch himself who told me that the idea of taking the orchestra to military centers had been abandoned. "With fifty musicians, their instruments and baggage," said the director, "taking us from post to post and keeping us out of danger would mean work for soldiers and in a measure requisitioning of cars, and railroad space is of too valuable consideration at present. It is simply a business proposition and war business is of primary importance. General Pershing considers the band work in the army a big one, and he has evidently given the matter much thought, long before I ever arrived here."

"While I had picked out the members for my orchestra and we had played together, no papers were signed and nothing official was acted on. I waited for a message from the Commander-in-Chief, and a fortnight ago received a letter from the Chief of Staff inviting me to dine with General Pershing and his staff. It was one of the days of the big drive, yet the General considered our subject of enough moment to remain throughout the repast. And for an hour after we talked of nothing else. What a wonderful evening it was! At nine o'clock he left us, as he said he had to attend to important business upstairs."

And now I have it from a reliable source what that evening's conference and interview was for. Damrosch has turned examiner, and the 200 bandmasters are his pupils. They come in turn to a hall near the Seine, in the Hotel Alexandre, requisitioned by the U. S. Army, and here all day music is listened to. Eight or ten leaders go "through

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## ENEMIES OF MUSIC WEAKEN UNDER THE FLOOD OF PROTESTS

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The general consensus of opinion is that the request of a prohibitive tax from the Treasury Department will not meet with a ready response in Congress. It is expected that the compromise on this matter will result in a ten per cent tax on musical instruments to be paid by the manufacturer and that the ten per cent tax on concert tickets will be allowed to stand.

The activity of the Musical Alliance in bringing this tax proposal to the notice of the musical bodies all over the country is calling for much favorable comment, as showing how such an association of musicians in general can be productive of good to the whole body of the profession and consequently to the country at large. W. F. GATES.

### San Francisco Objects

An illuminating protest has been sent to Congressman Julius Kahn by Frank W. Healy, the San Francisco manager, as follows:

"I am told that the Ways and Means Committee of the House of Representatives has agreed on a twenty per cent tax on admission to amusements.

"Being of the opinion that this increase in the war tax would reduce the gross receipts and the Government earnings, I beg to call your attention to the good work done at the most recent concerts given under my management in San Francisco.

"On May 12 and 19 I had concerts by Amelita Galli-Curci at the Exposition Auditorium. From the receipts of these concerts I paid the Government \$3,700 for amusement war tax and, as Galli-Curci created the greatest enthusiasm, we seized the opportunity to make a Red Cross collection. Thus, at but one concert and by promising to have Galli-Curci autograph all checks received, we ran the total up to \$18,000. I believe that this is a record for a half hour's work.

"Would it be possible for us to get \$21,700 at two concerts for the Government and the Red Cross if the amusement tax was increased to twenty per cent? I am quite sure that it would not and sincerely trust that you will use your influence to see that 'well enough' is let alone."

### "Less Revenue, Less Taxes"

The Musicians' Club of Los Angeles, in its protest to Congressman H. Z. Osborne, declares:

"This tax would mean many less concerts, hence less artist revenue, hence less income taxes. The choral societies and symphony orchestras could not sell their tickets in sufficient numbers to give their concerts.

"The professional musicians would feel the results of this very seriously, and thus the very class that is asked continually to aid the Government enterprises—and willingly does so—would have much of their business taxed out of existence.

"Consequently, we feel that the best interests of the nation demand that the social and uplifting art, the most inspiring of all the arts, be not taxed thus heavily just as it is beginning to be of greatest value to the American people."

### California Federation Speaks

To the Musical Alliance of the United States:

The following letter was sent to the California Representatives at Washington from the California Federation of Musical Clubs:

The California Federation of Musical Clubs is standing squarely back of the Government in every way for a speedy winning of the war. We sincerely believe, however, that the twenty per cent tax on concerts will strike a serious blow, particularly to the far West.

Music can hardly be considered in the category of amusements. It is more of an educational force—hence, should not be subjected to the tax levied upon amusements which can be classed as non-essentials.

Undoubtedly you are aware that the musicians of the country have been importuned upon innumerable occasions to volunteer their services to stimulate interest in all war activities in which the people at large are prone to show little interest. Permit me to particularly call your attention to the fact that the service these people render is their livelihood and, as you know, they have always

given freely and unselfishly of their talent.

This tax will also have a tendency toward cutting down attendance, even at concerts of a patriotic nature, which tend to stimulate the national spirit, which is akin to loyalty. At a time when our Government and all musical organizations are fostering these activities to establish the morale and relaxation of the people, we earnestly petition you to use every effort to discourage the enactment of such a tax.

Very truly yours,

BESSIE BARTLETT FRANKEL,  
President, California Federation of  
Musical Clubs.  
Hollywood, Cal., Aug. 2, 1918.

### Texas Federation Joins Hands

To the Musical Alliance of the United States:

In reply to your call in the last issue of MUSICAL AMERICA a telegram as per copy enclosed was sent to Texas Senators in Washington and to our Representative, who is a member of the Ways and Means Committee. Likewise, letters followed to other Congressmen from our State.

The Texas Federation of Music Clubs heartily endorses this and all other great movements which you are supporting in the interest of music, and we trust that your future plans may include the opportunity for real co-operation with national and State organizations.

It gives me great pleasure to enclose \$1 for an individual membership in the Musical Alliance of the United States.

Most cordially,

LOUISE PACE,  
President, Texas Federation of  
Music Clubs.  
Corsicana, Tex., Aug. 20, 1918.

The following telegram was sent to Texas Senators and member of Congress on the Ways and Means Committee:

The Texas Federation of Music Clubs, representing more than sixty musical organizations and an individual membership of more than 1000, pleads with you to intercede in behalf of music as endangered by the proposed twenty per cent tax. In this time of stress we need music as never before.

LOUISE PACE,  
President, Texas Federation of  
Music Clubs.  
Corsicana, Tex., Aug. 20, 1918.

### Duluth Tells Its Mind

Mrs. George S. Richards, organizer of the All-Star Concert Course, past State president of the National Federation of Musical Clubs, with Mrs. Charles S. Sargent and Ferdinand G. Bradbury, likewise prominent musically in Duluth, Minn., have sent the following protest to Congressman Clarence B. Miller:

Dear Mr. Miller:

I see by the papers that the Ways and Means Committee of the House of Representatives, which is revising the war tax schedule, has agreed upon a twenty per cent tax on admission to all operas, concerts, etc., including all musical performances which hitherto have been looked upon as educational.

Now, Mr. Miller, this tax is prohibitive and will mean the total elimination of such concerts. The people will reluctantly pay the ten per cent—now scheduled—but to add anything more means that the concert manager must retire from business.

We do not believe, however, that the twenty per cent tax recommended by the Treasury Department and now accepted by the Ways and Means Committee will serve the purpose for which it was devised. It will so reduce the musical activities of the nation that the proceeds from the tax will be considerably less than they are under the prevailing schedule.

At a time when the musical forces of the country are being marshaled to arouse patriotic interest for the sale of Liberty bonds for the raising of funds for the Red Cross, to stimulate recruiting for the sale of War Savings Stamps and principally for the establishing of a morale and relaxation of the minds of the people from the strain of the war, we believe that this tax will be a body blow.

The great army of stay-at-home soldiers—the wives, mothers and friends of the boys "over there"—must have the relaxation and inspiration gained from the uplift of good music. When all the world is distressed and sorrowful, music is the great source of comfort. General Pershing says, "Music and entertainment are as essential to the soldiers as food and sleep."

The Matinee Musicale of Duluth and all the musical activities of the city are united in protesting against this added

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## CHAUTAUQUA CLOSES SUCCESSFUL SEASON

Attendance of Final Week  
Eclipses Records of Previous  
Six Years

CHAUTAUQUA, N. Y., Aug. 22.—The Chautauqua season closed with three "request programs." One on Friday night given by the soloists, Lillian Heyward, soprano; Lillian Snelling, contralto; Charles Hart, tenor; Charles Gallagher, bass, and the Chautauqua Orchestra. Another on Sunday afternoon was an organ recital given by H. B. Vincent, and the final concert on Sunday night was made up of sacred numbers, the choice of Chautauquans from the season's best musical literature. The season was so eminently successful as to pass the most sanguine expectations of those in charge. At the outset, some anxiety was felt as to the effect the war conditions would have upon the musical situation, but at the close of the first day's registrations in the Summer Schools, all doubt was dispelled, for the enrollments showed an increase over last year, which amounted to about 30 per cent. The visitors continued to come in increasing numbers, and by the close of the first week a successful season was not only an assured fact but a happy realization. More people attended the concerts during the closing week than has been the case for six years.

The popular concert which was given in the Amphitheater on Saturday, Aug. 17, proved to be an unusually interesting one, because it included only those numbers with which everyone is familiar. It was given by the soloists for August, and the Chautauqua Band, under the conductorship of H. B. Vincent. Among the band numbers was a "Chinese Serenade," which was well received by the several thousand people who gathered to hear the band. "Annie Laurie," "Suwanee River," "Back to Ireland," "Love's Old Sweet Song" and "Land of Mine" were beautifully sung by Miss Heyward, soprano; Miss Snelling, contralto; Mr. Hart, tenor; and Mr. Gallagher, bass.

The program on Wednesday afternoon, Aug. 21, was made up from the works of French and English composers. It was given by the soloists, Sol Marcossion, violinist, and the Chautauqua Orchestra, accompanied by Mr. Shattuck. Some interesting numbers were heard, which were all splendidly presented.

Frederic Shattuck, official accompanist of the Chautauqua Institution, and who was formerly accompanist at the school of opera, Metropolitan Opera House, of New York City, has returned to his home in that city and will again resume his position at the Calvary Methodist Church of East Orange, N. J.

R. Deane Shure, who has been doing the music reporting on the Chautauqua Daily, has gone to his home in Clarendon, Tex., where he will again assume his position as director of music of Clarendon College. This is Mr. Shure's tenth year with Clarendon College.

Ernest Hutcherson, after a very successful season in Chautauqua, will again take up his pedagogic work in New York.

Howard Clarke Davis, head of the Department of Public School Music in Yonkers, N. Y., spent the week-end in Chautauqua making final arrangements and preparations for next season's work in Chautauqua, where his department has received recognition from the Board of Regents of the University of the State of New York.

James Bird, who has been teaching classes in sight singing and choral music, has returned to his home in Parkersburg, W. Va., where he will again have charge of the music in the public schools of that city.

Sol Marcossion has returned to Cleveland, where he will again have charge of the Marcossion studios in that city. This was Mr. Marcossion's twentieth season in Chautauqua.

Horatio Connell, who had charge of the department of voice, has returned to Philadelphia, where he will reopen his studio. He will also have a studio in New York during the winter.

Alfred Hallam, who states that the season just closing in Chautauqua is the most successful one in years, has been the musical director here for twenty years. He will probably be located in Albany again the coming winter, but he

has been tendered flattering offers in other cities, among them being one in Buffalo. The government has also offered him a position as song leader of the expeditionary forces in France.

Eliza McWoods, who has been assisting Mr. Hutcherson in Chautauqua for years, will return to the Peabody Institute in Baltimore, Md. R. D. S.

## BONETTI NOW TO DIRECT OPERA AT THE COLON

Former Manager of Teatro d'Opera  
Appointed Head of Opera House  
in Buenos Aires

BUENOS AIRES, ARGENTINA, July 18.—It has been announced that this season ends the Da Rosa and Moichi régime at the Colon. Next year Camilo Bonetti will be in charge. Great satisfaction has been expressed at Señor Bonetti's appointment, since he has for many years proved his capability.

In partnership with Ferrari, he managed the old Colon and later the Teatro d'Opera before the present Colon was built and when the Opera Theater was the national opera house. On the death of Ferrari he continued his management of this house with Ferrari's widow, when she left the country he returned to the management alone.

Among other events of world-wide interest under Mr. Bonetti's régime at the Opera Theater was the first engagement of Caruso in this country. Before the engagement Caruso was little known and it is claimed that it was by virtue of this engagement that he, having been proclaimed the greatest living tenor, sprang into world fame.

It is confidently felt that there will be a great improvement next year, and there will no longer be the inadequate drilled choruses and scenic errors of the year. It is expected, too, that the working of certain artists, because of somewhat insufficient cast, will cease. Thus, Hackett had to sing three days succession last week, and Vallin Paré has had to sing four times in five days. The universal approval expressed by Señor Bonetti's previous management of the Opera Theater make one anticipate next year's opera season with great expectations. DOUGLAS STANLEY

## UNION BANS GERMAN WORK

Musicians' Association of Los Angeles  
to Fine Members Disobeying Rule

LOS ANGELES, CAL., Aug. 20.—The Musicians' Mutual Protective Association of Los Angeles has abjured Kaiser and all his works, especially musical works. In doing this it labels Mendelssohn as "a Polish Jew" and states that "his most productive years were passed in England"—evidently having gotten Mendelssohn mixed with Handel.

At the same time it draws the line between the music of "Maryland," "Maryland" and that of "America," which it says prohibited are "all German songs whatsoever, excepting the song adopted in 'America' under the title of 'Maryland, My Maryland'." Evidently this excludes the tune of "America," which is one of the much used national tunes of Germany.

The rule adopted by the association (commonly known as the Music Union) reads as follows:

"It shall be unlawful for any leader, tractor or manager, member of this Association, to play or cause to be played, German music or music of any of the Powers of any description, incidental to or in conjunction with any private or public function whatsoever. This prohibition shall not apply to compositions of citizens of the U. S. or to publications composed and printed in this country. A fine of \$5.00 for the first offense, \$10.00 for the second and \$50.00 for the third offense, shall be imposed for violation of any part of this law."

The Board of the Association recommends that when requested to play any of the verboten music careful explanation should be made as to why it cannot be done, as follows: "That the United States is in the midst of a bitter struggle against Germany and that nothing German should be fostered or advanced in this country."

The officers of the Los Angeles branch of the M. M. P. A. are: C. L. Baggett, president; F. M. De Nubila, vice-president; J. A. Blondin, financial secretary; H. P. Moore, recording secretary, and Benkert, sergeant at arms. W. F. G.

## Song Wins Soldiers' Favor

Arthur A. Penn's song, "The Memory of Your Eyes," has become a favorite in the camps and is being widely sung by our soldiers, it is reported.



## Keeping Their Summer Engagement with Nature



FROM Maine to Spain" designates the geographical survey of these snapshots of prominent musicians on their summer holiday. For in No. 2 we find Alice Nielsen, "farmeretting" at her farm at Harrison, Maine, and in No. 4 Pablo Casals, the great 'cellist, is reading the day's news with a friend in

Spain. Thus, Maine to Spain. In No. 1, Winifred Christie, the Scottish pianist, is seen at the tiller of a friend's yacht in Maine waters. John Prindle Scott, the New York composer, is behaving *à la* Nielsen in No. 3 at MacDonough, N. Y. No. 5 shows Frederick Gunster, the tenor, on the boardwalk at Atlantic City, N. J., taking a bit of a vacation before

entering Y. M. C. A. work for the coming six months. Two sopranos are happily seen at Bridgeton, Maine, in No. 6, Marie Sundelius of the Metropolitan Opera Company on the right and with her Laura Littlefield, the prominent Boston concert soprano.

The Yeatman Griffiths and their charming little daughter, Lenore, are

with us in No. 7, taken on the links of a golf club in the Catskills. Little Miss Griffith has a golf stick in her hand, not her stick, but her father's, golf being his favorite sport.

In No. 8 Sascha Jacobinoff, the brilliant young violinist, is working on right hand technique, of the racket this time, not of the bow.

## ENEMIES OF MUSIC WEAKEN UNDER THE FLOOD OF PROTESTS

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tax—for the musical life of our country is at stake.

We look to you, Mr. Miller, as our congressman, to do all in your power to do this bill—and thereby preserve the musical life of our nation.

MATINÉE MUSICAL CLUB,  
Mrs. Charles S. Sargent, President.  
ALL STAR CONCERT COURSE,  
Mrs. Geo. S. Richards, Promoter.  
POPULAR ARTISTS' COURSE,  
Ferd. G. Bradbury, Promoter.  
Duluth, Minn., Aug. 12, 1918.

### What Duluth Thinks

to the Musical Alliance of the United States:

Following is a copy of the telegram sent by Mrs. William S. Rowe to Senator William Alden Smith and Congressman Carl E. Mapes. Telegram is as follows:

In behalf of the St. Cecilia Society of Grand Rapids and the Michigan Music Teachers' Association, I earnestly protest against the proposed twenty per cent tax on operas and concerts recommended by the Treasury Department. We believe this tax to be prohibitive and that the elimination of music at this time would have a deterrent effect on the morale of the nation.

Sincerely yours,  
HELEN BAKER-ROWE.  
Grand Rapids, Mich., Aug. 22, 1918.

to the Musical Alliance of the United States:

Herewith I enclose copy of my letter to our Representative in Congress, copies of which also go to our Senators, in response to your urgent appeal received yesterday concerning the pro-

posed twenty per cent tax on all musical entertainments.

If the Musical Alliance succeeds in averting this impending disaster to the musical life of the nation, it will have brilliantly justified its existence and the vision of its founder.

Not having yet joined its ranks, though having viewed it with favor from the first I now enclose my dollar for membership.

Yours very truly,

FERDINAND DUNKLEY,  
Author and One of the Conductors of Community Singing in Seattle Fostered by the Seattle Chamber of Commerce and Commercial Club; Conductor of Tacoma St. Cecilia Club and Chehalis Choral Society.  
Seattle, Wash., Aug. 16, 1918.

### Represent Twenty-Eight Organizations

The following copy of a telegram is self-explanatory:

M. D. Foster, Congressman,  
Washington, D. C.

The Association of Presidents of State and National Music Teachers' Associations, with membership representing twenty-eight State organizations, implores you to exert your influence so that the present tax of ten per cent on musical performances may remain as it is and not be raised to twenty per cent, as proposed by the Ways and Means Committee. Our reason for asking your assistance in this matter is, that we fear the truly educational musical performances would be almost entirely eliminated and that we believe the revenue for our Government would thus be less than at present. Our association stands squarely behind the Government in all its plans to win the war, and our protest is caused from purely patriotic motives.

E. R. LEDERMAN, President.  
Centralia, Ill., Aug. 15, 1918.

### Lima Condemns Bill

The Women's Music Club of Lima,

Ohio, at a meeting this week of the directors, adopted resolutions condemning the bill and sent telegrams of protest to Representative Welty of this district, to other influential lawmakers at Washington and directed the president, Mrs. M. M. Keltner, to write a strong protest of the club and its 1000 members to the Musical Alliance.

### Would Suspend Concerts

Carl Fiqué, director of the Musical Institute of Brooklyn, recently sent the following telegram to Senator Calder of New York:

Dear Senator Calder:

If the twenty per cent war tax on concerts should go into effect, I will have to suspend my educational concerts and music students will be the sufferers.

I know that you can convince your colleagues that there is a vast difference between a cabaret and a classical concert.

Education is ammunition!

Your fellow Rotarian,

CARL FIQUÉ.

### Artists Give Bar Harbor Concerts for Relief of Musicians in France

BAR HARBOR, ME., Aug. 26.—To extend the work of the American Friends of Musicians in France, of which Walter Damrosch is president, a concert was given here on Aug. 25 by Ossip Gabrilowitsch and Harold Bauer, pianists, who gave their services. Other concerts in Bar Harbor and vicinity for the benefit of the society have been given by Marcia Van Dresser, Carlos Salzedo, Ethel Cave Cole, George Harris, Jr., and other musicians.

Marie Narelle, the well-known soprano, is singing "The Magic of Your Eyes," by Arthur A. Penn, in her concerts this season. Leon Rice, the American tenor, is using the same song on his recital programs and also Mr. Penn's "Sunrise and You."

### RUBINSTEIN TO TOUR U. S.

Russian Pianist Coming in January Under R. E. Johnston's Management

A cable from Buenos Aires was received this week by R. E. Johnston from Arthur Rubinstein, the Russian pianist, by which Mr. Johnston will manage this noted European artist next season. Mr. Rubinstein will come to America in January, 1919, and will concertize here during the months of January, February and March. He is now twenty-eight years of age and will make his first regular tour of the United States. He was here many years ago as a boy prodigy, when his performances aroused much attention. In the meantime he has been playing abroad and in South America and has established himself as a formidable figure in the piano world.

Mr. Rubinstein is said by such an authority as Ysaye to be one of the greatest living pianists and his tour is expected to be one of the coming musical season's sensations.

### Paulist Choristers Make Headquarters in New York

The Paulist Choristers have moved from Chicago to New York. The headquarters will be at 3 Riverside Drive, where the boys' choir school has been established. Every Sunday the choristers sing in the Paulist Church at Fifty-ninth Street and Amsterdam Avenue. New tenors and basses are needed.

Ralph Leopold, the young pianist from Kidd-Key College in Sherman, Texas, who has been spending most of the summer at the Washington home of his brother-in-law, Newton D. Baker, U. S. Secretary of War, has played on many occasions for the soldiers at the camps, ably assisted by his sister, Mrs. Newton D. Baker, who is a soprano of considerable merit.



## PERSHING ACTS TO REFORM AMERICAN MILITARY MUSIC

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the mill," and it must be a severe ordeal for those young fellows—for the majority are in the twenties. One band remains there, probably the best of the number, and as the conductor appears, he takes the baton and calls for a beginning.

I was there yesterday and it was a most interesting séance, with our boys in khaki, the leader a bit abashed at first, and Damrosch looking on, sometimes interrupting the conductor to give a quiet bit of advice as to how to handle the stick, what the use of the arm indicates, and there appears to be as much technique in the use of the body when leading as there is in moving across the stage or in securing the best results from hands and arms in the drama. After he has given sufficient time to the leader Dr. Damrosch copies the observations he has made and later sends a report to headquarters.

### Reaching the Leaders

The aim of the school is to reform the entire army band system, by first of all getting at the leaders. Every band will be or is being increased from twenty-eight to fifty pieces, and the leader appointed by General Pershing will examine applicants and put them where needed. New leaders may be chosen, some not quite up to the mark dropped and put into training to be called to conduct later. There are many fine musicians in the army, men who have given little time to band leading, and these will be invited to enter the field and study the methods adopted by the best conductors. As mentioned before, the model or pattern band has been or will be chosen for headquarters, and the musicians as well as leaders will listen to the ensembles. Auxiliary schools will be created at which bandmasters can get what they are lacking. This band institution will be similar to an officers' camp, created to train young men for military service.

The name of each bandmaster sent by Pershing is written on an examining sheet, then the rank and organization is filled out. The second question to be asked is, "Where and with whom have you studied?" The third, "What instrument do you play?" Then the musician takes his stand, the band strikes up and Damrosch's piercing blue eyes are on the man. This is one of the reports and Dr. Damrosch says, is an average estimate: "Talented musician, but lacks experience and needs instruction in technique of conducting. Orchestration fair. Manner good."

After the examination and while the report is being made out, the leader goes to the medical office and to the military office to be examined in case there should be an impediment that would prevent him undertaking such an important position. If considered eligible for the duty of bandmaster, "school" for him begins, and for at least two months he is to work eight hours a day. Returning to his men, or rather to any post assigned by the army, he puts the soldiers through rehearsing from four to six hours a day. These men will not do fatigue duty as the other soldiers, but when military training hours are over, they go to the hall and study with their master.

The band I listened to yesterday was composed of young college fellows, with the exception of one, all born in Iowa. The master proudly informed me that each man was a real American, the parents of all having been born in America (he spoke of it as "God's country"), and some of the boys have a long line of American ancestors. The soldiers were bright, smiling, anxious to please, and they love music passionately. They sit in this dingy room all day, and playing does not seem to fatigue them. The "Oberon" is a favored piece, and each soldier seems to play without score. The leader, spry, intelligent, full of ambition, about twenty-five years of age, is one of the best bandmasters and, no doubt, he will be taken for the "prize orchestra."

"I am more than pleased with the work," said Damrosch to me. "All the men need is bucking up, and to know that someone is interested in them and what they are doing. Some are full of talent, some have not great talent, but will make good students and, after all, perseverance in anything wins half the battle. How grateful they all are, and they want me not to keep back any criticism, no matter how severe. They are

## Caruso and His Bride Spend Honeymoon in New York



Mr. and Mrs. Caruso, "Snapped" by the Photographer on the Roof of the Hotel Knickerbocker, New York

THE marriage of Enrico Caruso to an American girl, Dorothy Park Benjamin of New York, adds two more names to the long list of notable international marriages—although the illustrious tenor asserts that he is already "seven-twelfths American."

The wedding, which took place at the Marble Collegiate Church, New York, on Tuesday, Aug. 20, as recorded in MUSICAL AMERICA last week, was a very quiet one, the only members of the wedding party being Mrs. John S. Keith, matron of honor, and Mr. Caruso's secretary, Bruno Zirato, who acted as best man. The ceremony was read by the Rev. Oliver Paul Barnhill.

pathetically eager to learn, and they will not object to giving the rehearsing the time required.

"Some of the men discovered by Pershing were first rate musicians back home, harmony and counterpoint teachers, etc., and these we put to examining the scores written out by bandmasters. It is a big work, but it is already showing fruit, and while my summer is different to what I had anticipated, the change is good for me, and I'm enjoying coming in close contact with our young soldiers. Like everyone else over here, I'm crazy over the American soldier."

French band leaders and players will act as instructors to the Americans. Co-operation has been authorized by the French Ministry of War, because of the influence of music on morale, and by the French Ministry of Fine Arts, because of the opportunity of introducing French band methods to the American public after the war.

I studied some of the scores orches-

trated by the masters. Many, many were exquisite in neatness and precision; you'd have thought the page had come from a music print; others were less small, but showed individuality of character, while one or two of the list were short, deserted after the "first round," for no doubt these came from young conductors full of music and good at certain instruments, but untrained to write music.

By the time the teachers here get through with them, they will print a good score, and they will conduct like a good master. Perhaps some of the young men never heard a good band of music, hailing from parts of the country far from music centers. But they are all on the *qui vive* to learn, and some day these now unskilled but talented ones will conduct big orchestras and be world renowned. So thinks Dr. Damrosch and so do others, for their future is only beginning.

LEONORA RAINES.

of the Italian Military Commission General Manager Gatti-Casazza of the Metropolitan Opera, Pasquale Amato and Mrs. Cornelius Vanderbilt.

A telegram that deeply touched Mr. Caruso came from Ephraim Benguid, who said he was ill at St. Luke's Hospital, and dictated his felicitations. A basket of roses came from the Verdi Club and other gifts of roses were from Mrs. Cornelius Vanderbilt and Jesse Lasky.

Mrs. Caruso was born at Hastings-on-Hudson and was educated at the Sacred Heart Convent in New York. She made her New York society debut four years ago. She is a member of the Junior League and an ardent sportswoman. Her father, Park Benjamin, is a patent lawyer and was once editor of *The Scientific American*. He is the author of "The Early History of Electricity" and "History of the Naval Academy."

Mr. and Mrs. Benjamin are spending the summer at Spring Lake, N. J., brother of the bride, Romeyn Park Benjamin, serving with the American forces, was wounded for the second time at Château-Thierry on June 7 and is still in the hospital.

Mr. Caruso and the former Miss Benjamin met at an afternoon reception at the home of a mutual friend about two years ago, it is understood. Although it was known that Mr. Caruso was a frequent caller at the Benjamin home there had been no engagement announcement, and comparatively none of their friends knew of the contemplated nuptials. In securing the marriage license Mr. Caruso gave his age as forty-five years, while Miss Benjamin's age was given at twenty-five.

The famous tenor has sung in the country every season since 1903 and is very warmly attached to the United States. This is the first summer that he has passed in America and the first vacation spent in New York, as he has previously been heard in Europe or South America during the summer season. He is an ardent supporter of the cause of the Allies and is said to have given more than \$100,000 to Italian war charities, in addition to being a generous subscriber to all Allied war relief organizations.

By concerts last year in South America Caruso raised more than \$1,000,000 for Allied war relief.

### BANQUET FOR GODOWSKY

San Francisco Music Teachers Entertain in His Honor

SAN FRANCISCO, CAL., Aug. 19.—On Saturday evening Leopold Godowsky was the honor guest at a reception and banquet given at Hotel Whitcomb by the San Francisco Music Teachers' Association. One hundred and twenty-five guests were present. The first number on the program was the "Star-Spangled Banner," led by Estelle Carpenter. George Kruger acted as master of ceremonies, introducing Mr. Godowsky, who responded to the welcome given him. Among the other prominent musicians present were Alfred Hertz and Edward Lemare, who, with others, responded toasts given by Henry B. Pasmont. Mme. Emelie Tojetti was chairman of the reception committee and Florence Smart chairman of the committee of arrangements.

Mr. Godowsky has endeared himself to San Francisco, and it is hoped that his successful Master School will be repeated here next year. More than fifty pupils have availed themselves of the opportunity for study with this noted artist, who soon leaves for Portland, Ore., to give a four weeks' course in the city.

E. M. B.

Graveure to Open His Season with Recital in Burlington, Vt.

Louis Graveure, the baritone, will open his 1918-19 season at Burlington, Vt., in recital on Sept. 1. At the Maine Festival he will sing in Mendelssohn's "Elijah," after which he will appear at Scranton, Pa., on Oct. 10. His New York recital will be on Saturday evening, Oct. 26.

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# FROM THE CONCERT STAGE TO ARMY BARRACKS

**Aurelio Giorni, the Pianist Who Recently Volunteered, Finds the Military Life Brimming Over with Practicalities—Merging the Soul of the Artist into the Personality of the Mass**

WHEN I suggested to Aurelio Giorni, the Italian pianist, now stationed at Fort Hamilton, Brooklyn, that it would be of especial interest at this time to learn something of an artist's reaction to conditions in the barracks, after a life spent practically on the concert stage, his grave young face grew still graver.

"The difficulty is," he said, "that 'art' is not a compound name. There are many varieties of artist! Perhaps the individuals of that species differ more from one another than those of any other ilk. Even though the physical distinction of the prototype from the rest of the world, by means of extraordinary attire or fluffy hair, is, I am glad to say, no longer regarded as necessary, there remains a tremendous difference among them from one another even in their way of looking at life. Two artists may both have the viewpoint of the artist and yet there may be thousands of miles' difference, metaphorically speaking, between them."

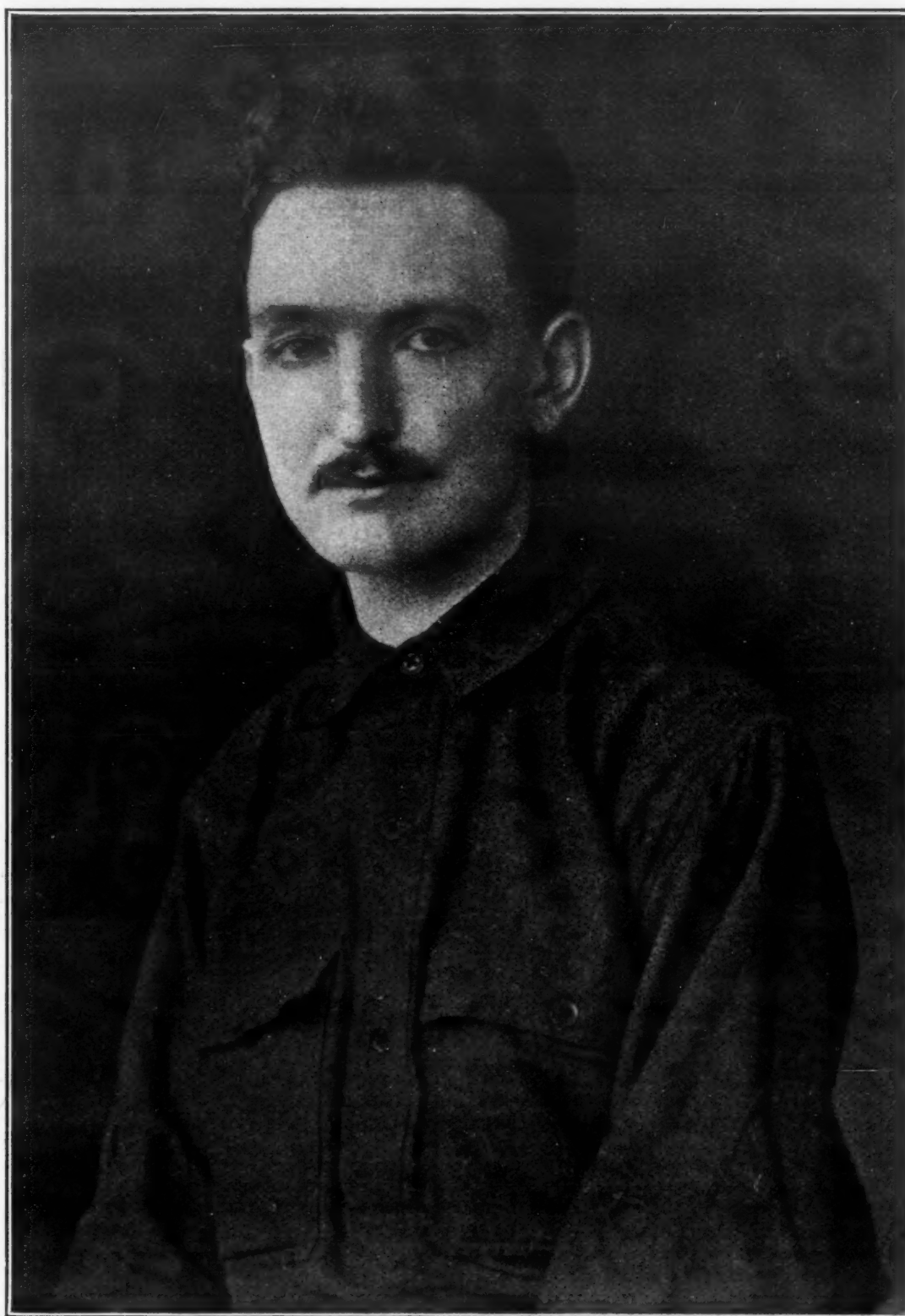
"Then suppose," I conceded, "we begin with your impressions? We can get the general viewpoint by that route." "Sometimes I wonder," he said, "whether it can be true that two months ago I was a concert pianist. This does not mean that I have abandoned my instrument or forgotten it. I still am able to devote some time each day to its study, and still appear in concerts with the band. But the difference is none the less real. In that other time, concert playing, composing, teaching—in short, music—was my life. Now, even though I have joined the musical branch of the service, music is only one of many things, and not always the most important, either. For if military discipline and regulations demand it, it must be relegated to second place, or even cast out of one's mind entirely."

"In my pre-service days it never occurred to me that making one's bed or sweeping the dust from under it, washing dishes, polishing one's shoes, rubbing spots off one's trousers (which may not be regarded as military occupations, but which are part of one's duty and as such must be done), would ever require a considerable part of the day's time. Or that I should learn not only to do these things, but take a pride in doing them all. No doubt I was very impractical, but I fail to see how it could have been otherwise. Every musician who has devoted his whole life to his work will, I feel sure, agree with me. Let it be clearly understood, however, that I have never been a supporter of the view that the elastic quantity known as the 'artist's temperament,' or even genuinely great artistic achievements, should excuse an artist's shortcomings in other respects. I allow him a different code or procedure of life from other persons. On the contrary, I have always fought against it. Nor have I scorned the practical and material side of a man's education or underestimated the advantages to be derived from it. My own training would have made that impossible, for my parents always took the standpoint that, musician or no musician, one must be well educated and one must act like other people."

"You will excuse all this egotism," he interrupted himself to say. "It sounds like an autobiography, but you cannot tell the reaction to a new line of thought until you comprehend the old one, can you?"

He is a very frank, naïve person, this young man with the yellow hair over the philosopher's brow and the boy's honest eyes, but he is capable of a singularly clear and calm analysis, as he showed.

"One finds it at first extremely difficult," he continued, "to regard the material things of life as being on a par with those possessed of equal importance with



Aurelio Giorni, the Noted Pianist, Who Is Now a Member of the 15th C. A. C. Band at Fort Hamilton, N. Y.

any musical or any intellectual achievement. It used to seem to me that since there were things that no one could do for me, other people could do the things for me that were left to do. It did not seem as though there were time to do both, have the career and think of the other things, so I do not think of them. And I think many artists are just like that. That is why we are called impractical.

"Now I have come to feel that it is always good to be resourceful, handy, capable, whatever you choose to call it; and that it is better, perhaps, to do things for one's self badly than not to do them at all. So you see one result of this life."

## Merging One's Personality

"It is good, too, to have the constant friction—not in the unpleasant sense, of course—with other personalities. The musician, you see, lives always an isolated, impersonal life. In the army he gets some of the *esprit de corps* which is always supposed to be, and often is, totally lacking from his make-up."

"To the average man, even for the average orchestral musician, there is not so great a change in that respect. The members of an orchestra have trips together, rehearsals in common; it is different somewhat with them. But for the solo artist, the man whose work has obliged him not only to have individuality but to cultivate it, sometimes to the degree that makes him absolutely impossible to live with, imagine how difficult this absolute subordination of himself to the common life is at first. Even innocent manifestations of that individuality, of a kind which in the artist world would be considered the sanest and the least eccentric, even as almost necessary to the artist's life, are impossible, and rightly so, in army life. For instance, when I am composing, food and sleep mean absolutely nothing to me. Always

they have been rather necessary evils than great attractions, and in the excitement of preparing for a concert or finishing a composition, they became unnecessary ones. Imagine being late for mess, or neglecting preparing for inspection on the ground that you were writing a sonata!

"You see, one becomes, and justly, a part of the great army machine—to use an outworn metaphor, a cog of the wheel."

"Instead of being 'the whole show'?"

He twinkled. "I hope I haven't regarded myself as that," he said. "But you certainly don't in the army have the feeling that if you weren't there, there wouldn't be any show. And yet you must do your part perfectly, but only as a part. You understand?"

"Past achievements, unless they are military achievements, don't count at all. You get to realize that thoroughly. And you also know that your point of view doesn't count. If I should be practicing the Liszt Concerto and the exigencies of barrack life should demand that I scrub out the wash-basin instead, why, the Liszt Concerto would have to wait. Can you realize what that would at first mean to a man who had regarded a great concerto with perhaps as much respect as most people regard the sacred writings? It certainly gives you in the end, if not a more healthy outlook, for I think one always tries for that, musician or not, a strong realization of the fact that there are many other outlooks in the world besides one's own."

"And you think that is desirable, do you not?"

"I think it is absolutely necessary," he said.

"The high-strung nervous system which is the basis of the real artistic temperament (I don't mean that foolish posing imitation one) gives the musician turned soldier a good deal of trouble at

**Discipline Not Irksome to the Virtuoso, Whose Life Is a Perpetual Lesson in Self-Mastery—Where Past Achievements Count for Naught**

first. Not over little annoyances, but because there is so much difference between what constitutes the ideal soldier's enthusiasm and the ideal artist's. The ideal soldier must have a calm, steady fire of enthusiasm for his work, coupled with a perfect nerve-balance. Now, the artist's enthusiasm is almost a frenzy, an inebriation which one can only compare to the effect of champagne, except that its effect is moral as well as physical. Under fire, probably, the two kinds would have identical results, but in everyday barrack life the artist's nervous system has got to be held well in hand.

"I find that the artist in military life is always inclined to lay too much stress on detail; to become pedantically exact. When you have loved to linger over your work, adding the last fine touches to the conception or the composition you are to give to the world, it is at first hard to learn that in the new life you must give detail just so much importance and not a bit more."

## Discipline for the Artist

"What about the effect of discipline on the artist?"

"That is a very interesting point. Discipline (army discipline, of course, you mean) is not nearly so subversive as you might think to the artist's life, because the true artist's life is based on discipline. I am not in the least contradicting myself when I say this, though it sounds like it. The artist may not bother about some of the details of ordinary life, but underneath he is under a strong discipline. He can't indulge himself, either morally or physically; he can't give in to the natural human desire occasionally to neglect his work for amusement, because as soon as he does, his work will show the results. The difference between the full-fledged artist, by which I mean the one who is no longer under the tutelage of a master, and the soldier is this: the soldier takes his orders from his superiors, the artist takes them from himself. And as there is no sterner taskmaster than one's self, one's own ideal of art, the artist is under the sternest kind of discipline, you see. When you have been used to say to yourself, 'My work does not allow me to do this,' about many things otherwise harmless, it is not so upsetting to you to be told, 'The regulations do not permit this,' as it might perhaps be to some other man."

"In general, then, you think this life beneficial to the artists?"

"Yes, it does seem to me that in general it is bound to broaden them in that it rouses their sympathies; it takes them into that larger life of humanity from which they may have too much isolated themselves."

"What about the effect of war on the composition of music?"

"Ah, that is most interesting!" he said eagerly. "It seems to me that the effect will depend so utterly as to whether it be conceived from the horror point or the tragedy point. This is what I mean. So much pessimism has grown out of all this agony, and pessimism does not, to my mind, go with great art. Tragedy which is so poignant that it is almost like the other side of happiness, that is different. But mere disgust and horror with life never gave rise to a big piece of art yet. Books are written in these days, for instance, to express the horror bred by that life in the trenches. Such books are not great art. No music expressing that could be great art."

"But when music shall be written that voices truly the tragedy, the great conception of the world's suffering, that will be great music." C. P.

## Y. M. C. A. Training Song Leaders

The Y. M. C. A. Song Leaders' Training School, of which Robert Lawrence is the instructor, has been recently organized for the purpose of training song leaders for service with our armies in France, England, Italy and in the training camps and naval stations in America. The demand for song leaders is so great and the supply so limited that some method for developing dormant as well as outstanding directing talent was sought.



## "Fine Singer Must Be Harder Thinker Than the Successful Business Man"

F. X. Arens, New York Vocal Teacher, Declares Good Singing Can Only Result from Proper Correlation of Soul, Mind and Body—Obsessions of the Vocalist—Why the Best Voices Never Reach the Concert Stage

LEAVING New York the end of June, F. X. Arens, the widely known vocal instructor, has been at his fruit ranch, "Wal-Eg-Win," at Hood River, taking his vacation and also doing his bit working on the ranch. He is this season giving his course in voice during the month of September in Portland, for which applications have been coming in from all over the Northwest, including the States of Oregon, Washington, Idaho, Montana, etc., so that the course, like those which Mr. Arens has given in the past, promises to be very crowded.

Mr. Arens in his treatise, "My Vocal Method," pronounces himself a believer in naturalness in singing and unaffectedness in the use of the voice.

Unable to reconcile this theory with some of the present-day singing, a newspaper reporter recently came to the teacher, requesting an explanation. Mr. Arens tells of the interview.

"You claim," said the reporter to Mr. Arens, "that the voice knows more about voice production than one can ever hope to teach it; that the vocal apparatus, if left to its own resources, properly correlated, will perform its functions automatically and absolutely correctly. If that be true, why then do so few singers know how to sing correctly and with ease? Why this reaching for top notes, this abominable forcing of the range, quality and native power of the voice? Why do tenors get red in the face when they sing 'Thou art like unto a lovely flower'? And why do sopranos get on tiptoe and sway their bodies from right to left for every high note? Why make the auditor ask himself, 'Oh, Lord, will she get there?' and 'Thank the Lord, she got there!' if singing is as easy as you say?"

"Let us," replied Mr. Arens, "boil down your numerous questions to one: 'Why will singers (and students) persist in forcing their voice in tone-production?' It is because the art of singing calls for an extremely fine and exquisitely balanced correlation and co-ordination of physical and mental activities, plus the mysterious agency of psychic forces almost too subtle to be labeled or classified. It is just as erroneous to say that the act of singing is a purely physical process, as it is to maintain that it is purely a matter of intellect or of emotions; simply for the reason that all three, the physical, intellectual and emotional element, each in its proper sphere, plays an equally important part. The reason why good singers and students are so rare is due to the fact that very few indeed have that infinite patience and perseverance necessary for a harmonious development and co-ordination of all these forces. For instance, necessarily tedious is the development of the physical apparatus. Here we have a student possessing a clear, lyric soprano of fine texture and charm, plus genuine singing talent. And yet, owing to woeful lack of physical development, her ambitions for a public career are hopeless unless, indeed, she buckles down to the task of building herself up. She must exercise regularly, take walks in the open air; she must go to bed early and sleep long—in short, she must live the life of an athlete training for a great physical contest. Our pupil will start with good spirit to do all these things, but sooner or later she tires of these 'non-essentials' and of the master who demands them. The work is too monotonous; she would rather sing than develop her breathing apparatus. Result: occasionally when she is in particularly fine condition physically, a good performance; but long, dreary intervals of absolute helplessness and no resonance or life in the voice, with unduly frequent and



F. X. Arens, the New York Vocal Instructor, and Four Oregon Girls "Doing Their Bit" on Mr. Arens's Fruit Ranch at Hood River, Ore. Mr. Arens as He Looks When Not "Ranching"

stubborn colds, constantly interfering with their work.

### Vanity, a Vocal Disease

"On the other hand, we have a pupil of splendid physical proportions and health. Everything is healthy about her, seemingly, but underneath there lurks that deadly enemy of good singing—extreme self-consciousness. Every muscle stiffens up the moment such a pupil begins to sing. The breathing muscles are held rigid, the throat muscles tighten, the jaw is held as stiff as a rusty hinge. Of course, you can imagine the forced, hard unmusical tone thus produced, devoid of flexibility, overtones and charm. This pupil must learn to relax; she must fight to get rid of her diffidence, consciousness or vanity, whichever may be the root of the evil. She must acquire a supple and graceful body, non-hampered by any baneful psychic influence such as vanity and her twin sister, self-consciousness. How many are there who are persistent enough to use an otherwise 'intellectual' brain until the fault is remedied? The average student of this type, depending on her fine physical appearance, her musical and dramatic talent will likely as not rush into the operatic lists long before her voice has been made free, easy, spontaneous. The result is—a few years before the public, then the voice grows harsh and ugly; or, worse still, so-called nodules are found on the vocal cords, and the career is puffed out, like a candle. Then such ex-singers become vocal teachers.

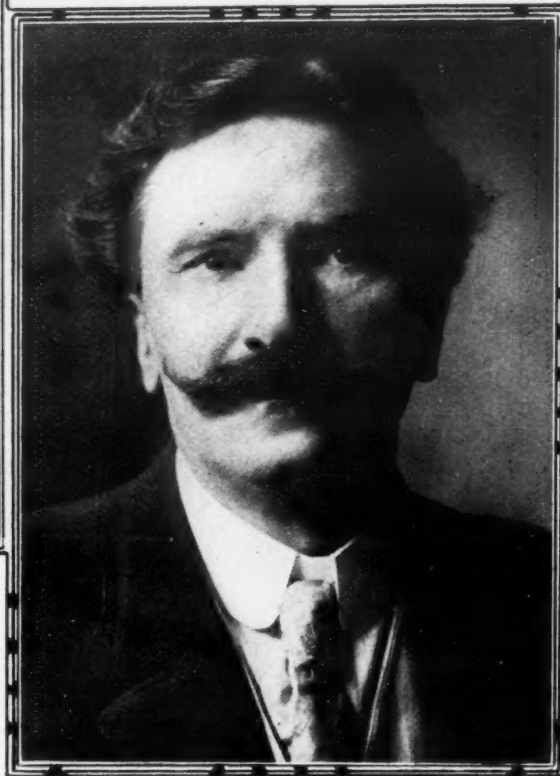
### Obsessions of Students

"Now, if these physical or psycho-physical defects are so different to overcome, you may readily see that the purely intellectual and emotional defects are far harder to remedy. You have no idea how many obsessions and strange impulses the master is constantly called upon to cure. Here is one who fancies she is a contralto, merely because she has some low tones, while her voice is really a mezzo-soprano. Should she persist, she will be neither mezzo-soprano nor contralto. Her tones, in order to assume the rich hue of the contralto, are placed in the pharynx and sound as coming from a grave, sepulchral and funereal, unless the master, by slow degrees, succeeds in weaning her from her obsession. Or again there is the contralto who is possessed with the mania that she can imitate the exact quality of some celebrated contralto, at whose feet she worships. Her voice must either be an exact replica of such a one, or else singing has no charms for her. Of course, the result is disastrous, since no two voices are exactly alike as to timbre, range and power, simply because the instrument as such is the same. I have had such cases, which baffled all my resources of vocal pedagogy for years. Even after such a student had finally learned to sing with her voice instead of some one else's, she did not like her

voice. Only after the beauty of her voice gradually dawned upon her could she allow her own instrument free and easy play.

### Faulty Musical Terms

"Faulty use of terms is much to blame for some of these faults. Why, for in-



stance, should we call notes 'high' and 'low'? There is absolutely no reason for such misleading nomenclature. Scientifically speaking, the so-called 'high' tones should be called Rapid-Vibration Tones, and the so-called 'low' tones, Slow-Vibration Tones; that being too cumbersome, it would suffice to call them 'fine' and 'coarse' tones; or, better still, 'light' and 'heavy' tones. But the terms 'high' and 'low' are entirely arbitrary. When you are asked to pick up something from a chair or a table, you make no special effort in doing so; but when you reach for something on a high shelf, you strain as much as possible to reach the object. Now, the singer has been told from infancy that these fine, light tones are 'high' tones; hence, the 'higher' up the scale he goes, the more he 'reaches' for these tones. Our mode of notation adds to the illusion and the singer feels sure that the climb up this tone-ladder requires ever-increasing effort.

"Most singers are under the spell of this pernicious 'Germ of Height'! One is never tempted to bang away at the right end of the keyboard. Simply because one knows that it is not necessary, in fact, injurious to good touch. Just so with the human voice. If left to its own wonderfully fine resources, unhampered by the illusion of tonal height, the human voice will produce its 'highest' tones with the same ease as does the piano, without the slightest strain or effort. It takes years of the most patient and painstaking work, mainly of a psychological nature, to cure such a pupil of this pernicious illusion."

"But what of the tendency of singers to force their voices when attempting to portray emotions?" asked the interviewer. "Is that also caused by some such illusion?"

### Hereditary Handicaps

"No, there is no illusion back of this difficulty. Instead, there is another force, quite as pernicious in its influence, and perhaps still more difficult to cure, namely, the hereditary influence of thousands of years. How so? Well, watch the speaking voice of the average emotional child, preferably of an emotional, spoiled child. Such a child will resort to the pernicious habit of contracting some part or other of the vocal apparatus whenever it wishes to express violent emotions. Just so its forebears, the cave-man and cave-woman, thousands of years ago. Now, when you consider that vocal art, in the modern sense of the word, is at best only a few hundred years old, and that this art demands that on no condition shall the singer contract his throat muscles, you must not be surprised to hear singers 'squeeze' their voices for the sake of effect. Rather, one ought to be surprised that the good singer has been able to eradicate his hereditary influence of thousands of years in one lifetime."

"To eradicate this, physical and mental relaxation and introspection, which searches the innermost recesses of the sub-conscious mind for the slightest temptations to deviate from the straight and narrow path of vocal righteousness is necessary. The difficulty is that the average pupil brings to the task a mental laziness which is all but incredible. She has learned to rely on the working of other people's brains, the money being ready at hand to pay for such brain service. The fine singer, however, has to think harder and more persistently to the square inch than your successful business man thinks to the square mile, common opinion to the contrary notwithstanding. Most people think that singing is just a gift; that one has to do is to get up and sing. That is precisely the difficulty with the average pupil; she would at any time rather sing than think. Of course, there are extremely rare cases, where the fortunate singer is not only blessed with the gift of a fine voice, but also—and this is by far more important—is not burdened with hereditary influences, or illusions of any sort. But, as I said before, such cases are extremely rare.

"And so, returning to our starting point, one can easily see why so few learn to sing really well, although the woods are full of good voices. It is because the exquisitely fine interplay between the physical, the mental and the emotional elements is either absent entirely or, at best, is but imperfectly adjusted. In fact, except in the aforementioned rare cases, we never hear the best voices in public. It is because students and singers rely solely on the voice, plus their emotions, without using their brains; they are too vainglorious to bother about such a trifle as just thinking. All such singers fall by the wayside, sooner or later. No, the voice one hears in public are not the best voices, but they are voices backed by fine physique and keen, active brains which directs the physical apparatus and controls the emotional expression. So mind, body must combine, each in its own sphere, in producing a beautiful tone, expressing beautiful music and sentiments.

### A. H. Handley to Manage Events at Jordan Hall, Boston. This Season

BOSTON, Aug. 24.—The new manager is appointed for the Jordan Hall concerts, the management of which, as announced last week, was just relinquished by Louis H. Mudgett owing to the increasing business in connection with the Symphony Hall concerts. The Jordan Hall concerts will now be under the management of A. H. Handley, who is a well-established reputation here as manager of George Copeland, Heinrich Gebhard, Mme. Szumowska, the Adamiowski Trio, the Boston Philharmonic Orchestra and other artists and musical organizations. A number of recitals, ready booked for the coming winter, will be announced as the opening of the season approaches.

Estelle Cushman, Y. M. C. A. leader at Fort Scriven, has been having success with the boys in camp, singing "The Magic of Your Eyes" and B. Hilliam's "Freedom for All, Forever."

### Splendid Opportunity for a Vocalist

A singer is sometimes in a quandary when he is selecting new numbers for his programs. There are many weary hours spent looking over new publications of various character, and it is difficult to pick a prize song. A number may fit the program but may not fit the voice. We take this means of offering vocalists the ability the opportunity to avail themselves of our experience in selecting ballads of note, which are found tried and true. There is no program, patriotic or otherwise, on which the new ballad

"ROSES OF PICARDY" by Haydn Wood for either high, low or medium voices will not be a big success.

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former years they had always been assured of sufficient engagements to cover at least their living expenses and leave them enough for a vacation, they were threatened this coming season with almost total deprivation of their opportunity to make a living.

The general estimate with regard to musicians, music teachers and those engaged in providing music for the people is that they are more or less visionary, improvident, unbusinesslike. This was perhaps more true in former years than at the present time. It would be more truthful to say that those who are engaged in furnishing music, or teaching music, live in a world of their own—in imagination, anyhow—are little concerned with even the gravest events of the time, and so long as they have sufficient to live on and provide fairly for their families, give themselves small concern as to what is happening about them. I know music teachers who I think would go on giving lessons if the shells were falling around the room in which they were doing their work.

The philosopher might tell you that music is of so engrossing a nature as to remove its devotees from a proper appreciation of the cares and even the duties of life, as we know them, with the landlord to pay, food to provide, children that need education, a wife that needs clothes and that thus the musician and the music teacher, even the artist, are more or less what the French call "impossible" when it comes to the practical things we have to provide and the issues that we all have to meet.

It seems almost grotesque that at the very time that legislators in Washington, local boards, even some sections of the press, are discriminating against the musician and even the artist, the musicians and artists are everywhere giving their services for all kinds of patriotic purposes with unstinted generosity. All this summer long there has been scarcely a hotel, of any pretension whatever, where concerts have not been given to raise funds for this or that charity, and especially for the Red Cross. This is true not only of the seashore, but of the mountains. Concerts are being given at all the resorts in the Adirondacks, and large sums of money have been raised.

At Lake Placid they have just given a concert at which Victor Herbert, for the first time in twenty years, publicly played a 'cello solo. You know Herbert was distinguished at one time as a 'cello player. He also played the piano accompaniment when George Hamlin, our noted American tenor, sang a number of songs, among them the appropriate "I Am Not Myself at All," which, with "The Low Back Car," were written over a century ago by the distinguished Irish writer, Samuel Lover, Herbert's grandfather.

Nor have the artists, the singers and players contented themselves with participating in concerts to raise funds. They have gone into the camps, entertained the "boys." They have even gone across the water to cheer up the men in the trenches. In fact, there is not a profession to-day which has contributed more loyally, more sincerely, of its ability, its time, than the musical profession to help us win the war.

And yet there are people in Washington who have no use for music, for the musician, for the musical industries.

According to the press reports, trouble has broken out in the Chicago Symphony Orchestra with regard to the eminent director, Frederick A. Stock, a German by birth. A movement, it seems, is on foot to force Stock out and permit what is called a "loyal American citizen" to take his place. Resolutions, it appears, have been adopted by the Chicago Federation of Musicians to that effect.

If the movement is successful, it will be largely Mr. Stock's own fault, for the reason that many years ago he took out his first papers, but never completed his citizenship. Then, when the war started, he found that he had forfeited his opportunity, through delay, to make good, and so had to take his first papers out for the second time.

Stock has done notably good work, and certainly has maintained the Chicago Symphony organization at a high standard of efficiency. You know that he was for years Theodore Thomas's assistant, and not only rehearsed the orchestra for Thomas, but often conducted it in Thomas's later years. It can be put to his credit that he has always shown a willingness to give American composers of talent a hearing. The trouble with him is that like so many Germans in this country who have had their opportunity to earn an excellent living, as well as win distinction, he regarded the question of American citizenship more or less lightly, perhaps with indifference. He

never dreamed that the time might come when his loyalty to this country would be questioned on that very account.

In this regard he is like hundreds of thousands of others of German birth, who were perfectly willing to profit by all this country could give, and who to all intents and purposes were good citizens, but really always regarded the question of citizenship as something that could be dealt with at their leisure and good pleasure, and that there really was no obligation upon them to renounce their allegiance to the Fatherland finally and definitely. The result is to-day that they find themselves in a very anomalous position. They have ceased to be Germans. They are not in sympathy with the present war, with the Kaiser, with militarism and all that Germany stands for to-day. But at the same time they failed to realize that they had a definite obligation, an obligation which every sentiment of honor, of justice, of fair play, urged them to meet and so once and for all declare themselves to be Americans in the true and best sense.

Caruso, between working for the "movies" and singing at some of the resorts, appears to be having a fine time. You know he had to sing the other day in Saratoga. So it was not to be wondered at that, under the guidance of his esteemed and genial friend, Antonio Scotti, he visited the races, where he was the guest of Mr. and Mrs. Chauncey Olcott, and where he attracted unlimited attention in a suit of light green and a panama hat with the brim turned down. Caruso had never been to an American racetrack before. It is to be hoped that Scotti gave him a better tip on the races than the one that he gave himself when he attended the racetrack near New York, with such disastrous result that the report is he came home by trolley.

The press agent says that the "movie" picture in which Caruso will appear is from a story by Margaret Turnbull, and consists of a romance of "Little Italy" in New York. Caruso has a double rôle, appearing as a poor artist who makes plaster casts, and also as a great tenor.

You know, Caruso has refused to appear in the "movies" for many years. He thought it was simply a popular diversion, which had no particular serious, and certainly no artistic, purpose. But it seems that he has altered his opinion in the matter.

To those who say that the tremendous sum of money offered him finally tempted him, I would retort that with all that has been said and written about Caruso, he is not mercenary. He likes money, as we all do. He likes to be well paid, and he likes to have it recorded that he is the highest priced tenor, as a matter of pride, rather than of price. But mere money would not have tempted him into the "movies," never mind how high the price was set. The best proof of this is that the offers made him of large sums were rejected by him years ago. What has finally decided Caruso to go into the "movies" is, no doubt, the plea that there are hundreds of thousands of persons who know him only by name, and know him only through the wonderful records that he has made for the talking-machine companies. This probably impelled him finally to yield his acquiescence.

The film will prove more than a success of curiosity, as it is called, for in certain rôles Caruso is just as great as an actor as he is as a singer. In other rôles that are outside of his temperament and personality he is, as we know, not as successful. But in a certain line of parts he would have been as great a success as an actor as he is as a singer.

H. E. Krehbiel is writing in the New York Tribune what is virtually a series of memoirs. At present he is particularly concerned with the story of opera in this country for years past. These memoirs will no doubt be published in book form, as they deserve to be, because Mr. Krehbiel has a vast accumulation of material from which to draw and, furthermore, it can be said of him that he has a very interesting and entertaining style.

In one of his recent articles in the Sunday edition of the Tribune he appears to take a very antagonistic position to Gatti-Casazza and virtually ranges himself on the side of Andreas Dippel, who succeeded to the management of Heinrich Conried, who had made such a success with the German Theater in New York that he was selected as manager of the Metropolitan on that account. Krehbiel espouses Dippel's cause in the memorable row and scandal with which the press was filled as a result of the dual management at the Metropolitan, when Dippel and Gatti were striv-

ing for supremacy and when, as is not generally known, the leading artists, including Caruso, Scotti, Sembrich, Eames and Farrar, signed an appeal to the directors of the Metropolitan endorsing Dippel as against Gatti.

I am not at this time going to enter into a discussion of Mr. Krehbiel's argument in the matter further than to say that I believe that Mr. Krehbiel is correct in his statement that preposterous claims were made for Mr. Gatti with regard to his being the first to introduce the operas of Wagner in Italy at the Scala. There I think Mr. Krehbiel is on firm ground. Let me add, however, that it is due Mr. Gatti to state that Andreas Dippel was a newcomer in management at the Metropolitan, where he had served as a general utility tenor, to the satisfaction, it is true, of the public, whereas Gatti, when he came to the Metropolitan, came with the experience of many years at the Scala, and before that at other operatic houses in Italy—an experience which was of great value and which manifested itself in giving us season after season performances which have been of a very high standard. Some, it is true, fell down.

It would be easy to criticize Mr. Gatti's management in many ways, but, take it on the whole, we owe Gatti a great debt and should appreciate the work that he has done. And we should do this all the more because he has maintained his seasons since the war started, and during which period it was increasingly difficult for him to command the services of artists that he might have obtained. He, nevertheless, has kept up the performances to a very high standard, notably so during the period that Toscanini was with us.

A correspondent asks me whether I am able to refer him to any particular munition plant in which a piano teacher might work. The idea certainly has humor attached to it. We have had numerous articles written about the question of the tone produced by a shell's going through the air, arguing as to whether it is in the key of C or of A. The statement has even been made that the shell in its course takes in the whole scale. If we could only get a piano teacher or an orchestra into the munition plants and devise means whereby the shells could absorb the "Star-Spangled Banner," "Rule Britannia," the "Marseillaise" and the "Marcia Reale," and as the shells explode in the German lines play the national anthems of the Allies, I would recommend that all of the munition plants have not merely a piano teacher, but either a brass band or a symphony orchestra.

The suggestion has a far-reaching possibility. We would then introduce music into the nation's vast boiler plants and in the casting of the iron or steel, as the automatic hammers work, could produce the effect of the "Anvil Chorus." We might have to do way with international pitch, 435-a, but at least the experiment would be interesting!

The world was introduced to two distinct sensations last week. One was the drive of the Allies on the west front, the other was caused by the greatest news producer in the musical world, our good friend Caruso. I see that Caruso has "gone and done it"—he has gotten married. All good luck go with him! But it had a serious aspect; it threw every newspaper office into a dilemma. The great point was which news to feature, and the editors of the country were sorely perplexed whether to emphasize Caruso's marriage or the drive of the Allies. There was nothing to do but to compromise, and that was to give the drive and the marriage a like prominence.

Over there on the other side "our boys" are interesting themselves in teaching the little French kiddies American songs, in return for efforts on the part of the French kiddies to teach "our boys" the various songs of France, including, of course, the "Marseillaise." And what do you suppose "our boys" are teaching the French kiddies to sing with gusto? Why, "Hail, hail, the gang's all here! What the hell do we care, now?"

The humor of this is supplied in a letter from a prominent Frenchman who, writing to an important French newspaper, has concluded that "Hail, hail, the gang's all here" is really the American anthem. Well, with very many of us it is, and let us hope it will continue to be the song we want to sing, anyway, says

Your  
MEPHISTO.

BROOKFIELD CENTER, CONN.—On Aug. 15 the Brookfield Summer School presented C. B. Hawley's "The Christ Child" in the Congregational Church.



## REPORT CHICAGO SYMPHONY TRUSTEES ANXIOUS TO RETAIN CONDUCTOR STOCK

Adopt Resolution, Pledging Aid in Investigating Alleged Disloyalty of Players—District Attorney to Question Leader on His Return from East—Edith Mason Triumphs as "Martha" at Ravinia—Musicians Sell W. S. S.

Bureau of Musical America,  
Railway Exchange Bldg.,  
Chicago, Aug. 26, 1918.

AT A MEETING of the trustees of the Orchestra Association of Chicago yesterday, the following resolution was adopted:

"Be it Resolved, That the trustees of the Orchestral Association do co-operate in every way in their power to assist the Department of Justice or any governmental agency in securing all possible information which may secure a just and certain determination as to the loyalty of any member of the Orchestra under investigation, to the end that those members of the Orchestra, if any, who are disloyal or who have been guilty of acts or expressions of disloyalty may be dealt with according to law, and that the Orchestra may be purged of disloyal members, and to the end, further, that there may be put, once for all, an end to idle and malicious gossip concerning those members of the Orchestra whose loyalty to the country shall be found to be beyond reproach; and

"Resolved further, That a committee of four be appointed from the trustees to carry out the purpose of these resolutions, to co-operate with all appropriate governmental agencies in their efforts to discover and deal appropriately with disloyalty, and to advise the press and public of the steps taken and results achieved, in so far as such advice shall not be inconsistent with the public interests as determined by the District Attorney.

"Trustees of the Orchestra Association, Joseph Adams, William L. Brown, Clarence A. Burley, Edward B. Butler, Clyde M. Carr, John J. Glessner, Charles H. Hamill, Charles L. Hutchinson, Chauncey Keep, Harold F. McCormick, Seymour Morris, Horace S. Oakley, Philo A. Otis, Major A. A. Sprague, U.S.A., Charles H. Swift." The committee as appointed consists of Messrs. Carr, Hamill, Hutchinson and Oakley.

It developed that the trustees were extremely anxious to retain Frederick Stock as conductor, in spite of the protests lodged against him as an enemy alien. The committee conferred with United States District Attorney Charles F. Clyne on the subject, who produced reports on certain of the orchestra's members, notably Bruno Steindel, lately under investigation.

Upon receipt of a copy of the resolutions Mr. Clyne said: "I am satisfied that the Orchestral Association trustees will go to any length to wipe out any disloyalty which may exist in the orchestra. The trustees are all men whose loyalty to the country is held above everything, and they would not countenance any pro-German influence at work in our midst. I am extremely gratified to obtain their expression of co-operation."

The next move contemplated by the District Attorney's office is to question Mr. Stock upon his return to Chicago. He is at present on his summer vacation in New York State.

### Edith Mason Wins Honors

Edith Mason arrived in Chicago last week to add extra luster to the final fortnight of the opera company at Ravinia Park. Her success last summer at the North Shore park created a demand for her return this year; as a matter of fact, President Louis Eckstein made a great effort to engage her for the entire season. At that time, however, she had signed a contract with the Bracale Opera Company to sing through Cuba, Porto Rico, Central and South America. This season closed a few weeks ago, and while she was resting at Pensacola, Fla., Mr. Eckstein sent her an urgent request to come to Ravinia and finish the season there. She therefore classifies as a guest-artist, and an extremely good one. Her first appearance was in the title rôle of Flotow's "Martha."

Incidentally, Mr. Eckstein has just been re-elected president of the Ravinia Park Company for a term of five years, consequently the Eckstein policies will continue to prevail.

The "Martha" performance had been deferred, at first with the idea of giving some of the artists, notably Leon Rother, a chance to learn a new rôle in the none too lengthy intervals between other performances and rehearsals. It turned out to be a lucky postponement, for through it and the coincident arrival of Miss Mason the rôle of *Martha* had a remarkably attractive performance.

It was attractive in spite of the hard luck undergone by Miss Mason. Like many another singer who visits Chicago, she took a violent cold upon her arrival, and it was with extreme unwillingness that she consented to appear under such circumstances. But there was no one to take her place and so she courageously went through the performance. Moreover, being a skilled singer, she succeeded in concealing from the audience the fact that she was under any indisposition. There may have been an occasional added hardness to the tone, but it was only occasional. Otherwise it was clear, brilliant and ringing, dominating the other principals and chorus, with high notes galore, vivacious and full of vitality. In her future appearances she will be heard in some rôles of a more serious character. At the same time her *Martha* will be pleasantly remembered, because she has decisive gifts for comedy in opera. Her *Martha* was sprightly and full of life, good to look upon and good to hear. She made an enormous hit with "The Last Rose of Summer," and the other solos and concerted numbers were delightful. The spinning wheel quartet was sung better than it has been here in many years. Miss Mason proved herself to be a distinct asset to the company and restored to normal health will be a greater one.

Sophie Braslau, a good artist in nearly everything she has undertaken this summer, was the *Nancy*. She has the invaluable gift of not only singing her solo parts well, but blending her voice with complete charm in the concerted passages. Rother did well with the jovial humor of Plunkett, singing it as freely and readily as though it had not been a first performance, and Orville Harrold pleased the audience greatly as *Lionel*, particularly when he sang "M'appari."

A great part of the success of the performance is to be attributed to Richard Hageman's conducting. Be the fashion though it may to deride a score like that of "Martha," when a conductor who knows and enjoys its possibilities takes charge, he can give it a great charm. Mr. Hageman did just this.

### Muzio Charming

Claudia Muzio was the chief figure in a Wolf-Ferrari night on the evening before. She appeared as comedienne in "The Secret of Suzanne" and as tragedienne in the second act of "The Jewels of the Madonna." Contrary to her usual custom this summer, she was rather better in the first than in the second. The merrily spun little farce was just as charming in her performance as it ever had been at the Auditorium in past seasons, which is saying a great deal. Millo Picco had all the traditional manner of *Gil*, and Francesco Daddi was the non-speaking *Butler*, a rôle in which he has always been absurdly funny.

The act from "The Jewels of the Madonna" was under the handicap of being highly colored in itself without the preparation of the first act. Perhaps it was on this account that one missed the throbbing undercurrent of tragedy which is really there. With this exception Mme. Muzio was excellent, vocally and dramatically. There was some fine singing by Morgan Kingston in the rôle of *Gennaro* and by Graham Marr in that of *Rafaele*. Gennaro Papi conducted, somewhat overspeedily in certain incidents of "The Secret of Suzanne," though with striking beauty elsewhere, and not quite smoothly in all parts of "The Jewels of the Madonna."

### Florence Ffrench Scores

Florence Ffrench, one of Chicago's gifted young sopranos, was a soloist at the Woods Theater on Aug. 18, the event being a mass meeting and concert arranged by the Catholic Press Association Convention. Miss Ffrench sang, among

other numbers, Sousa's setting of "In Flanders Fields," and made an excellent impression with this as with a group of old Irish songs. With her on the program was Anthony Jawelak, a blind pianist and composer, who displayed the endowment of imagination and the development of technique.

### Musicians Selling W. S. S.

Chicago musicians have been busy selling War Savings Stamps this week. The American Musicians' War Service League's headquarters were at the Lyon & Healy Building, with street booths at the Lyon & Healy Building, Kimball Building, McClurg Building, Chicago Musical College, Bush Temple and Fine Arts Building. The committee in charge consisted of Mme. M. Rose Burns, chairman, and Charles W. Clark, Arthur Dunham, Theodora Sturkow-Ryder, John B. Miller, Walton Perkins, Harold Henry, Katherine Ward, Jessie De Vore, Lucille Stevenson, Glenn Dillard Gunn, Charles E. Watt, Georgia Kober, Edgar Nelson, Allen Spencer, Genevra Johnstone Bishop, Tina Mae Haines and Robert Quait.

Ethel Benedict, dramatic soprano, was the soloist with the Chicago Band, William Weil, conductor, during the opening week of the Illinois Centennial celebration at Springfield, Aug. 11-18, where she sang to 15,000 persons every afternoon. Mrs. Benedict will begin her first season as soloist at Sinai Temple Sept. 6.

Mme. Sturkow-Ryder has been conducting repertoire classes in the form of lecture recitals this summer, in the meantime studying some new works for her own repertoire, among them the MacDowell A Minor Concerto, and making fifty rolls for the foreign catalog of the Q. R. S. Co. She will play the MacDowell Concerto at the annual convention of American Musicians in Lockport, N. Y., Sept. 2. Mme. Sturkow-Ryder's compositions are being extensively featured by Nicholson & Sons, a great Australian house, and she has written some analytical notes for the recent publications they are presenting.

### Aiding Music Students

A fund has been provided the International College for the benefit of pupils unable to meet the full tuition charges. This is the beginning of elaborate plans in the same direction. President Emma Clark-Mottl announces that the successful contestant in the artists' class, piano department, will be awarded a public appearance this season, with all expenses paid. Mme. Kern-Miller, contralto, is a new addition to the faculty.

Blanche Slocum has been singing this summer for the soldiers and sailors. She recently gave two programs at Great Lakes and two more dates before the jackies are booked. She has likewise been giving a series of lectures for Red Cross propaganda. A concert in Indiana is announced for Aug. 27, at which time half of the proceeds will be donated to the Red Cross. Her Chicago recital will take place Oct. 8 at Orchestra Hall. She is under the management of Jules Daiber.

Jean McCormick, dramatic contralto, will give her New York recital Dec. 6 at Aeolian Hall, under the direction of Haensel & Jones.

The tiny *danseuse*, Joan Peers, "The Art Child," was the soloist at Ravinia Park Aug. 22, preceding the Junior Red Cross performance in the pavilion. Little Miss Peers captured the hearts of the audience with her clever dance number, "The Bluebird of Ravinia."

One of the most notable musical performances of the summer occurred in the Friday night concert program at Ravinia Park Aug. 23, when Richard Hageman, conductor and pianist, and Harry Weisbach, concert master of the Chicago Symphony Orchestra, joined forces to play Frank's Sonata for piano and violin. It would have been a notable performance at any time; under the circumstances of summer weather, when public taste inclines toward music of a lighter order, it was exceptionally so. Both artists knew the work thoroughly, both were in complete sympathy with it, and each has a pronounced gift for ensemble playing. The audience broke into a storm of

applause, recalling the artists six times at the conclusion of the performance.

The Woman's Committee of the State Council of Defense and the Council of National Defense, Illinois Division, send word through Mrs. Harry Hart, chairman of Liberty Choruses and Community Singing, that it is necessary to have each musician in Illinois registered for war work activities. It has been found that in the smaller communities there is no community singing. Another line of information desired in the survey is a list of artists who are willing to make professional appearances in war work.

EDWARD C. MOORE.

## ENTERTAINERS WHO HAVE "GONE OVER"

Long List of Well-Known Artists  
Who Are Serving with  
Y. M. C. A.

[A partial list of the patriotic men and women who are giving of their time and talents to provide entertainment for Americans serving with the colors in France is given in the appended article.—ED. MUSICAL AMERICA.]

Nearly a year ago "Gerry" Reynolds, the first Y. M. C. A. overseas entertainer, pianist, reader, singer, organizer, chorus leader and all-around good friend of the soldiers, landed in France. He is still there, and to him our men owe an end of artistic enjoyment and good honest fun. He was soon followed by Jack Barker, singer and leader, now under the colors, and, a little later, by Clifford Walker, of vaudeville fame, who after a few weeks returned to Broadway. Next arrived Mr. and Mrs. Francis Rogers, who in less than six months gave 113 concerts in British, French and American camps. In December, Karl Horisberg, soprano; Beulah Dodge, contralto; John Steele, tenor, and Albert Wiederhold, baritone, with William Jauschek, pianist, brought re-enforcements, and at last accounts they were all of them going stronger than ever.

In February, the pioneers were joined by the Heaton Sisters (musical novelty company), who have scored a big hit at all the camps. Next arrived Mr. and Mrs. Forrest Rutherford, who sometime cruise about the camps with an upright piano on a camion, giving their program wherever the boys are assembled.

In April, Myrtle Bloomquist, late of the "Lady, Lady" company, with Lillian Jackson, one of New York's best accompanists, joined forces with Joe Lorrain of banjo and coon song fame. Mr. and Mrs. James Stanley of New York and Camille Seygard, formerly of the Metropolitan Opera Company, and Geraldine Somes, impersonator, went over in the spring.

Since then, May Grace Kerns, soprano and Mary Seiler (Irish harp) have been carrying the camps by storm. Then there are two male quartets: one made up of St. Louis business men, the other four Princeton undergraduates, chaperoned by Charles Burnham, baritone and reader who for years has been training the Princeton Glee Club. There are also Grace and Frances Hoyt, far-famed vaudeville; Florence Nelson, soprano and banjoist, who sang for the Sun Bacco Fund before she sailed; Elizabeth Howry, soprano, of Washington; Eleanor Whittemore, violinist; Ethel Hinton, soprano, and Grace Ewing, contralto. Also there are Edward Coit Havens, Christopher Anderson, Roger Lyon, Samuel Quincy, Viola Mayer, Charles M. Howland, Ann Roberts, Blanche Brocklebank and Samuel Pearce, pianists and accompanists.

The above is by no means a complete list of the Y. M. C. A. entertainers in France, but it serves to show how our musical artists are responding to the opportunity to perform patriotic service.

### Mme. Schumann-Heink Greeted Benefit Concerts at San Diego

SAN DIEGO, CAL., Aug. 20.—Mme. Schumann-Heink, contralto, who has returned to her summer home at Gracemont for a short vacation, has given services in concerts for the Jewish Relief and Salvation Army. The first concert took place in the First Baptist Church, and she was assisted by Edward Schlossberg, pianist. Fully 5,000 persons gathered at the Liberty Auditorium for the Salvation Army benefit. The event of the evening was the singing by Mme. Schumann-Heink.

W. F. B.



# PRINCIPALS IN THE SAN CARLO OPERA COMPANY



A BRILLIANT ARRAY of singing actors has been assembled by Fortune Gallo, impresario of the San Carlo Opera Company, which opens its 1918-19 tour at the Shubert Theater, New York, next Monday evening. The company's principals, who are pictured above, are as follows:

No. 1, Marcella Craft, soprano; No. 2, Marta Melis, contralto; No. 3, Joseph Royer, baritone; No. 4, Pietro De Biasi, basso; No. 5, Elizabeth Amsden, soprano;

No. 6, Gaetano Merola, musical director; No. 7, Fortune Gallo, impresario; No. 8, Leone Zinovieff, tenor; No. 9, Giuseppe Agostini, tenor; No. 10, Ester Ferrabini, soprano; No. 11, Emanuel Salazar, tenor; No. 12, Queena Mario, coloratura soprano; No. 13, Angelo Antola, baritone; No. 14, Stelle De Mette, mezzo-soprano; No. 15, Sophie Charlebois, lyric soprano; No. 16, Romeo Boscacci, lyric tenor; No. 17, Estelle Wentworth, soprano.

## DENVER ENJOYS BELGIAN CHAMBER MUSIC RECITAL

City Band and Organ Concerts Are Applauded by Thousands—  
Other Music Events

DENVER, COL., Aug. 17.—The Saslavsky series of chamber music concerts closed last evening with a program of Belgian music. The Saslavsky Trio, composed of Alexander Saslavsky, violin; Frederick Goerner, cello, and Alfred De Voto, piano, which has given so much pleasure in the six preceding concerts of the season, was augmented on this occasion by two local artists, Della Hoover, violin, and Maurice Perlmutter, viola. Two works by the Belgian composer, Lekeu, were given their first presentation in Denver on this occasion—the quartet for piano, violin, viola and cello, and the Sonata in B Minor for violin and piano. Both works revealed passages of strength and beauty. A novel and interesting feature of the program was the presentation of Elgar's carillon, "Sing, Belgians, Sing," the English version of Cammaerts's stirring poem being effectively read by Mrs. Saslavsky, as the Saslavsky Trio played Elgar's score. Dvorak's Piano Quintet in A Major was admirably played as a closing number.

Mr. and Mrs. Saslavsky and Mr. De Voto, who are now regarded as perma-

nent summer residents here, will leave soon for San Francisco and the Northwest to fill professional engagements. They plan to return to Denver next summer and continue the chamber music concerts which have for several seasons been an outstanding feature in our musical life.

The presence in Denver this week of Heniot Levy, prominent pianist and teacher of Chicago, was made the occasion of a reception in his honor tendered by Mrs. Gerald Chambers, Mrs. Arthur Laws and Esther Gumaer, local pianists. The reception was attended by a large number of resident musicians, who enjoyed Mr. Levy's performance of two Chopin numbers and a group of his own compositions. Mrs. Scott sang a group of French songs.

Mrs. Fletcher-Copp, the well-known piano teacher of Boston, closed her summer classes here and returned East last week. Her pupils here have included teachers from various parts of the country.

The series of municipal band concerts which, under the direction of Raffaello Cavallo, have been enjoyed by thousands at the City Park, is drawing to a close. Among the singers who have appeared with the band during the summer are Florence Lamont-Abramowitz, Mathilde Prezant, Mrs. Ege, Mrs. Margaret

Freer, Mrs. Maude Norman-Reilly, J. Warren Turner and Jane Crawford-Eller.

The municipal organ concerts, given at noon daily at the City Auditorium by Clarence Reynolds, city organist, attract thousands of residents and tourists. Last Thursday as a special feature Bernard Ferguson, the New York baritone, who is spending the summer here, sang to an overflowing audience's enthusiastic applause.

Wilberforce J. Whiteman, for many years director of music at Trinity M. E. Church of this city, recently transferred his services to the First Baptist Church, where he now has a large chorus choir. He was presented with a handsome silver service by the congregation.

Princess Tsianina, the Indian singer, is awaiting orders from America's Over There Theater League to sail for France.

J. C. W.

## Fay Foster Song Featured in Three New York Theaters

So successful has Fay Foster's "The Americans Come" proved to be that during the last week it was featured at three New York Theaters, Allen Rogers, tenor, singing it at the Riverside; Emma Carus, the widely known vaudeville star, winning favor with it at the Palace, while Heath Gregory had it on his program at the Eighty-first Street Theater.

## University of Southern California Adopts Music Credits

LOS ANGELES, CAL., Aug. 19.—The University of Southern California has placed harmony and ear training on a par with the other courses of the Liberal Arts Department and will allow the same credit for this work. In the past fifteen units have been the limit allowed for music, no matter how much study was given to it. It is, indeed, a step forward and a matter of great significance to musicians and music lovers that harmony and ear training have thus been recognized as something that requires and develops an equal amount of brain power as languages, history, etc. Carolyn A. Alchin, the noted harmonist, who has been teaching at this institution, has been made a member of its Liberal Arts faculty, and the work of her students will thus be applied to their B.A. degrees.

Instead of the regular semi-symphonic concerts at the Waldorf-Astoria in New York, Joseph Knecht and his orchestra are offering during the summer months unusually pleasing programs of light music which charms the patrons of the hotel into forgetfulness of the heat.

Hartridge Whipp, baritone, will give his second New York recital on Oct. 21 in Aeolian Hall.



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Edited by

*John C. Freund*

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## OCTOBER 19, 1918

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## CARUSO'S ENCOURAGEMENT LAUNCHED NINA MORGANA ON HER CAREER



When Nina Morgana Appeared with Caruso Recently at Saratoga, N. Y. Left to Right: Nina Morgana; Maestro Fucito, Caruso's Accompanist; Caruso; Signor Langone; Mrs. Liano; Dr. Buffardi; Carolina White; Bruno Zirato. Right: A New Portrait of Miss Morgana



© Mishkin

NINA MORGANA'S is an engagingly pleasant personality, strongly suggestive of the sunny land from which her parents come, and of which she so plainly shows her descent. Small, vivacious, quick-spoken, dark-haired, with big soft dark eyes, she is all Italian in appearance and manner. A very slight trace even of Italian accent diversifies and makes even prettier her pretty speaking voice.

"My home in Buffalo, where I was born, would make you think you were in Italy, if you were inside it," she smiles. In Southern Italy, that is; my parents are Sicilians.

"I am very excited to-day," she remarked. "The dream of my life has been some time to sing on the same program with Mr. Caruso, and to-morrow I leave for Saratoga Springs, where I shall do that very thing. It seems as though it were too good to be true.

"When I was five I began singing," she said, in answer to a question. "At five I sang in public in Buffalo, and went on doing so until I was quite a grown girl. I used to sing Neapolitan folk-songs and ballads. One day Caruso came to a concert at which I was taking part and some friends introduced me. He said that I ought not to be singing; I should be studying, and that if I would study I might do much. My parents had not perhaps realized that I should study more. My dear father, who died last spring, was so devoted to my interests, that he was not a musician. So when Caruso gave us some addresses of people who would be able to put us in the way of cultivating my voice as it should be, I went at once to Europe.

### Praises Her Teacher

"In Milan I studied with Teresa Arkel, the most wonderful teacher, with a soprano voice as wonderful as her teaching ability. It was the greatest privilege to work with anyone like that, who would not only tell you how to sing, but absolutely enthralled you with the beauty of her own organ. If she would only come over here, that woman would astonish and delight America; I know it. But, unfortunately, she dreaded the war too much, even before the war.

### Sings with Hammerstein

"I studied in Milan four years, then I came back. Hammerstein engaged me at once for his company to sing with Redd. Meantime, he sent me back to study more with Arkel. But by the time I was ready he was enjoined from giving any operas, so there I was, you see. I forgot to say that I made my debut in 1910 at the Alessandra, as *Amina* in *Sonnambula*. At the La Scala I sang the *Bird* in 'Siegfried,' in Italian, of course, twelve times.

"When I came back to America and couldn't sing with the Hammerstein company, I was engaged to sing with the Chicago Company. But again that company didn't materialize. It was the season when they weren't singing in Chicago, though it had been planned for."

"That was all rather hard on you," the scribe remarked. Miss Morgana smiled.

"Yes, wasn't it?" she observed, with the utmost cheerfulness. She might have been recounting a series of the most delightful happenings in the world.

"I sang in the San Carlo for a while," she continued. "It was a great relief to me to find there was one company I didn't put out of business!"

We both laughed at the idea, and the writer got, incidentally, a glimpse into an undauntedly plucky, merry little soul that was worth the getting.

"This season I expect to go in for concerts, at least for the present," Miss Morgana continued. "I'm singing at Aeolian Hall on Oct. 24, and twice more I sing on programs with Caruso, at Buffalo, Oct. 11 (that is a dream realized, if you like!), and at Ann Arbor, Oct. 19.

"I lean to the Italian school, I think," she said frankly, on being asked her preference in songs. "The Russian is very singable, and very beautiful. Of course, I shall sing much in English,

both because it is really my native tongue, and since I like the English and American composers' songs immensely. So many are brought and sent me, that I haven't as yet had time to choose. But I shall probably, at least at some, go on the plan which I have used for the Saratoga Springs concert. I sing the 'Cavatina' from the 'Barbiere,' a 'Ballade' of Sebilla's; 'Dance Moods' of Bimboni's, with whom I am coaching; Buzzi-Pescia's 'Under the Greenwood Tree,' and the 'Mireille' waltz, by Gounod. That makes a good mixture of the modern and older composers; then I add a group of English songs. And, of course, all my encores, if I get any, will be English," she added modestly.

It was impossible not to assure her that she would have many encores. And it was not at all surprising to learn that the prophecy had been fulfilled; for a type that combines the softness of the Italian with the courage and undauntedness of the American, "just naturally" seems to meet success half way!

CLARE PEELER.

## WESTERN CITIES TO HEAR MANY ARTISTS

### Ellison-White Bureau Reports Excellent Courses Already Arranged by Them

The Ellison-White Musical Bureau that has been centralizing and organizing the musical interests of the West announces that its plans have already succeeded beyond the expectations of the organizers, a large number of artists' courses having been arranged and individual events taken by a great number of smaller communities.

The bureau, which has its headquarters in Portland, Ore., has arranged artist courses of from six to ten events for Spokane, Seattle, Vancouver, Portland, San Francisco and Winnipeg. Smaller courses—of from four to six events—have been planned for from ten to fifteen of the smaller cities.

The bureau will also handle the La Scala Grand Opera Company for the Northwestern cities and the famous French Conservatory Orchestra.

Among the artists being presented by the bureau are Lucien Muratore, Pablo Casals, Leopold Godowsky, Mischa Elman and Ethel Leginska.

The Master School, which opened in Portland on Aug. 26 for a period of four weeks, was arranged by the Ellison-White Musical Bureau, who have received many congratulations on their enterprise in securing Leopold Godowsky to conduct this master class for a period of four weeks.

Laurence A. Lambert, general manager of the bureau, has been in New York during the last two weeks in connection with his new duties as business manager of the La Scala Grand Opera Company.

The musical clubs and, in fact, the entire musical public of the Western territory, are co-operating with a most defi-

nite and cordial spirit, and it is felt that the efforts of the Ellison-White Musical Bureau will meet with marked success even in the face of war conditions and other handicaps. The response made by the various symphony orchestras and other large musical bodies has been highly gratifying, and at no time in the musical history of the West have the prospects of the Pacific Coast and the Northwest territory's becoming a real musical center been so evident.

### Simmons Scores in Bay Ridge, N. Y.

William Simmons, the New York baritone, was received with warm favor on Sunday evening, Aug. 18, when he appeared as soloist at the Crescent Athletic Club, Bay Ridge, N. Y. He scored in songs by Broadwood, Chandon and Purcell and later in a group by Lohr, Dix and Margetson, being heartily applauded and encored. In the same program A. J. Vanderbilt, pianist; George Earle, violinist, and John Rothe, cellist, offered admirable instrumental numbers.

### Jeanne Franko to Tour Southern Camps Before Resuming Teaching

Jeanne Franko has returned to New York from Milford, Pa. Before resuming her teaching she is going on a two weeks' tour to play in the Southern army camps, under Y. M. C. A. auspices. Mme. Franko has played this year at Camps Upton and Merritt.

## MINNEAPOLIS HAS CHILDREN'S PAGEANT

### Community Participation Again Evidenced in Huge Outdoor Civic Performance

MINNEAPOLIS, MINN., Aug. 16.—Minneapolis is thoroughly imbued with the spirit of community participation. The Flag Day parade, with marching-singing units a conspicuous feature; the Park concerts, many of them embodying community singing with 5000 or more in a unit, the Municipal Band concerts before gatherings of 25,000 persons, the pageant, two performances, of "The Torchbearers," by the Civic Players before audiences of 12,000, have been numbers in a summer's program of *al fresco* performances, to which was added last night the pageant, "Mother Goose," presented by 400 children before 15,000 delighted children and grown-ups.

The pageant was given under the auspices of the recreation department of the Board of Park Commissioners. It was directed by Julia A. Beckman. A section of Lyndale Park furnished the setting. Each scene was supported by an orchestra, Charles Kelsey, director. In addition to this, a chorus of fifty voices sang the songs associated with the scene being enacted in pantomime. In a few cases the acting unit sang its own song. Ruth Bradley Swinnerton and Harry Anderson sang the duet, "Where Are You Going, My Pretty Maid?"

With possibly a half dozen exceptions, the parts were all taken and the entire performance given by the children of the Minneapolis Park Playgrounds. Stanley R. Avery, president of the Civic Music League, was in charge of the music.

There was no admission charge. The seats provided were occupied long before the program began, and thousands of standees fringed the section of seats. The persistent good humor with which people contested the weariness of long standing, even to the very end, bespoke their interest and pleasure in the occasion. The commingling of young and old, of family with family, of neighborhood with neighborhood, attested the unifying influence of music and justified the support given by the city to the progressive ideas of leaders in civic affairs.

F. L. C. B.

### "THE AMERICANS COME!"

Fay Foster's War Song Stirs 5000 at Asbury Park, N. J.

On the occasion of a lecture given by ex-Ambassador James W. Gerard at the Arcade Auditorium, Asbury Park, N. J., on Aug. 22, George Warren Reardon, the baritone member of the Criterion Quartet of New York, sang to an audience of approximately 6000 people Fay Foster's immensely popular, "The Americans Come!" Toward the closing bars of the song, when the words "the Americans come!" are sung, a splendid *tableau vivant* was unfolded to public view and the whole was received with stormy applause. Not only Mr. Gerard, but also the entire assemblage were visibly affected and showed their appreciation in a telling manner.

Somewhat earlier in the month, Fay Foster, the composer of "The Americans Come!" was specially invited by the Criterion Quartet to act as accompanist for the first performance anywhere of the part-song arrangement for male voices of the song at the Ocean Grove Auditorium. Since then this rousing war song has been heard frequently in the well-known summer resort sung as a solo by Mr. Reardon and by the quartet of which he is a member. At the special request of Thomas A. Edison, "The Americans Come!" has been added by the Criterion Quartet to the list of Edison records.

Four artists from Antonia Sawyer's offices will be heard at the Maine Festival, which takes place from Oct. 3 to 7. They are Louis Graveure, Hartridge Whipp, Martha Atwood and Norman Arnold.

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## Three Organists Who Have Aided Development of Music in New England

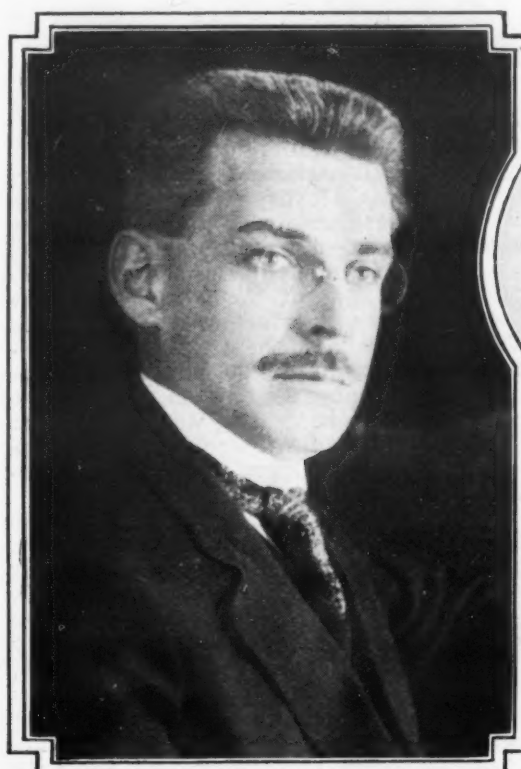
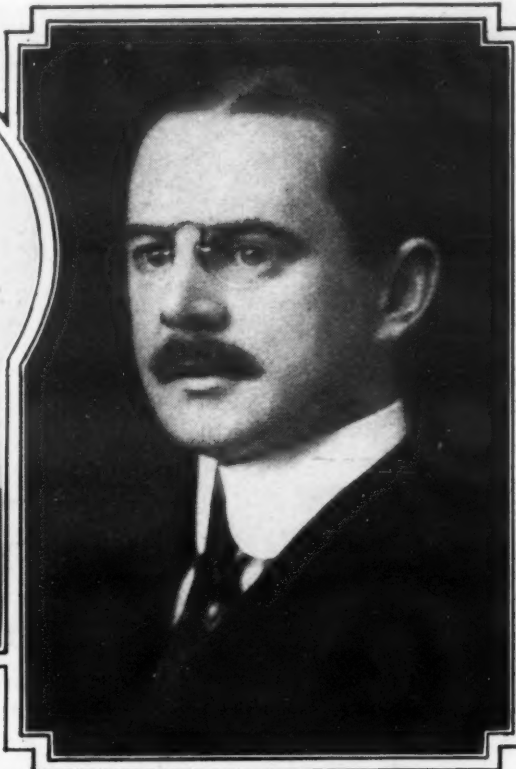


Photo by Oppenheim, Boston



Three Prominent New England Organists:  
Left, L. J. Oscar Fontaine; Center, Allen  
W. Swan; Right, Edgar Alden Barrell



(The following article on the lives and work of these prominent New England organists will be read with particular interest by those who know the part these men have played in developing musical interest and appreciation throughout the New England States.—Editor, MUSICAL AMERICA.)

NEW BEDFORD, MASS., Aug. 26.—

Allen W. Swan, who recently observed his fortieth anniversary as organist of the Unitarian Church of New Bedford, began his brilliant career as an organist in a little city of 20,000 persons. He is still playing in the same city, which has grown to 120,000 inhabitants, and his personal history is identical with the musical growth of the city.

Allen Webster Swan was born in Dorchester, Mass., on June 20, 1852, and began the study of the piano at the age of 12 years, with Mrs. Persis V. Preston. Two years later he took his first organ lesson with the same teacher. In 1867 he began playing regularly in the Baptist Church, Neponset, and in 1869 at Richmond Street Unitarian Church, Dorchester, his home town. That same summer he graduated from high school, and in the fall took up the study of the organ with George E. Whiting at the New England Conservatory. In 1871 he graduated from the Conservatory, and in 1872 began organ lessons with John K. Paine

of Harvard College, piano with Carlyle Petersilea, and harmony with Stephen A. Emery. In the fall of 1873 he entered Boston University College of Music.

Here he studied organ with George E. Whiting, also instrumentation, piano with J. C. D. Parker, composition and history of music with John K. Paine and conducting with Carl Zerrahn. On June 21, 1876, he graduated from the Boston College and started to teach at the New England Conservatory of Music, where he remained 17 years. During these years he held many important positions. On Feb. 17, 1878, Mr. Swan came to New Bedford to play at the First Congregational Church, Unitarian, and still holds that position. In 1878 he went to Cincinnati to substitute for George E. Whiting as official organist at the Cincinnati Music Hall and teacher in the College of Music, Theodore Thomas, director. While there he gave ten recitals on the great organ. It was after Christmas of this year that he returned permanently to take up work in New Bedford.

Mr. Swan has been active in many musical circles in New Bedford, and is highly popular. He is also one of the founders of the American Guild of Organists.

Edgar Alden Barrell

Edgar Alden Barrell, one of the best-known and most successful organists and teachers of New England, was born in Lawrence, Mass., in 1872. His parents, both musicians, recognized his marked gifts and provided him at an early age with the best teachers. These lessons led to a course of study in Europe, where

he gave his greatest attention to choir training in the English Cathedral schools and organ study in England and France.

Mr. Barrell was well prepared for this experience for he had had several years in church work, holding his first position when he was only fourteen years of age. Later he became organist of the First Universalist Church of Lowell, Mass., and soon after his return from abroad became organist and choirmaster of Grace Church, Newton, Mass. Later he resigned this position and came to New Bedford for a similar position at Grace Church. Since coming to this city he has made another trip abroad, this time studying in Paris.

For several years Mr. Barrell was director of the Diocesan Choir Guild Festivals, the Musical Art Society and the Orchestral Club of New Bedford. He has done a great amount of concert organ work, but since coming to New Bedford his teaching has increased to such an extent that he has devoted himself to that and his great choir work, confining himself simply to a series of recitals given during the Lenten season.

Probably there are but few teachers in all New England who have the following that Mr. Barrell has, for there are scattered all over the United States young men whom he has prepared for organists and choirmasters. Yet with all his work he has found time for composition. The latter include a great number of works for piano and organ, many songs and anthems, some of the better known of the latter being "Come Unto Me, Ye Weary," "Thine Forever, God of Love," "Savior, Source of Every Blessing,"

"More Love to Thee, O Christ" and "O Day of Resurrection."

L. J. Oscar Fontaine

L. J. Oscar Fontaine, one of the foremost organists and teachers of this part of the country, was born in St. Hyacinthe, P. Q., July 4, 1876. His father was the Hon. R. E. Fontaine, lawyer and afterward Judge of Richelieu County.

Mr. Fontaine studied with Leon Riquet, organist of the Cathedral, and composer. He then entered the Seminary of St. Hyacinthe and continued his studies. After four years of study he left there and went to the Nicolet Seminary under the direction of Dechalleton, master of the organ. Here he acted as organist of the seminary. Later he continued his studies with Octave Pelletier, organist of the Cathedral of Montreal, and studied harmony and composition with Guillaume Contere.

After this he returned to his native city and was appointed assistant to Prof. Riquet for seven years.

At last he came to the United States, where he took a position in Fall River, Mass., as organist and choir director of Notre Dame Church. He stayed there for six years, when he was offered a position in St. Anthony's in New Bedford.

St. Anthony's French Catholic Church is one of the most beautiful structures in the country. The organ was built by Cassevant Freres of St. Hyacinthe. The choir is composed of forty-six girls and forty men. They are practically all working people, whose only training is received through their director. They have eleven masses in their repertoire, so that the person assisting at mass hears a different one sung every Sunday morning for almost three months.

Besides his duties as organist, Mr. Fontaine does a great amount of teaching and composition. Recently he wrote his first orchestral composition and dedicated it to the members of Le Cercle Gounod Orchestra. This number, a rousing march, entitled "Our Boys in France," was played by them at their last concert.

A. G. HOYE.

### RECITAL BY GEORGE COPELAND

Boston Pianist, Resting in Maine, Gives Program in Church

LINCOLNVILLE BEACH, ME., Aug. 24.—George Copeland, the Boston pianist, gave a recital at the church here last evening, winning hearty applause from his audience. His program included old pieces by Scarlatti and Gluck, a Chopin group, pieces by MacDowell, Raff, Brahms and Grieg; Debussy's "Minstrels" and "Clair de Lune," Albeniz's "El Polo" and "Tango," Granados's "Dance Espagnole" and his own piano version of the well-known orchestral work, Chabrier's "España." Mr. Copeland is spending his first summer here. With him are his mother and a class of artist-pupils who are studying repertoire with him.

Arthur L. Gaulin of Worcester, Mass., and Charles Bonde of Livermore, Cal., were musicians whose names appear in the casualty list of Aug. 22 as severely wounded.

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# MAKING MUSICIANS IN BUENOS AIRES

Conservatories of the Argentine Capital—Status and Record of the Thibaud-Piazzini School



Group of Pupils Taken in the Patio of the Thibaud-Piazzini Conservatory at Buenos Aires; Insert, Upper Left, Alfonso Thibaud, Director of the Conservatorio Thibaud-Piazzini; Lower Right, Edmundo Piazzini, Director and Founder of the Thibaud-Piazzini Conservatorio

BUENOS AIRES, ARGENTINE, Aug. 10.—The Argentine has often been called the "land of conservatories," and this is indeed an appropriate name. In Buenos Aires alone there are thousands of these institutions of all sorts, sizes, qualities and conditions. So far has the conservatory craze gone that any person at the present time who sets up to teach music calls his studio the "something or other" conservatory. Some of these concerns are fine national institutions and others are vastly inferior.

All these conservatories give numerous certificates, prizes, medals, etc. Although the value of these latter is doubtful, as the only real test is "what can you do?", some of the biggest conservatories give really difficult tests and examinations before awarding their gold medals. Thus, the Thibaud-Piazzini Conservatory, of which I am going to speak chiefly, the candidate has to play a taxing program before all the professors of the conservatory, another in public, and another with the orchestra before an audience.

The two greatest conservatories in Buenos Aires at the present time are the "Thibaud-Piazzini" and the "Williams." They are of about equal size, but the standing of the "Thibaud-Piazzini" is rather higher. I will give some account of this latter institution.

Señor Alfonso Thibaud is the brother of Jacques Thibaud, the noted violinist. This piano teacher, having gained honors at the Paris Conservatorio, where he took the first prize, proceeded to tour England, Belgium, Holland and the Argentine. Arriving in Buenos Aires, he decided to remain as a teacher.

Señor Edmundo Piazzini was an Italian pianist who gained the first prize at the Milan Conservatory. While in Milan he was accepted by concourse. While still a pupil of the Conservatory he gave many concerts, with so much success that he was asked to remain as a teacher. Later he gave more concerts in Italy, and then came to Buenos Aires, where he gave recitals at the "Old Colon," the Opera House, and other places, finally deciding to remain as a teacher.

Señor Piazzini has had great success with his pupils, many of whom have

gained the "Beca," the prize which is given by the Argentine Government for the best pupil of the year in the country. It consists of a grant of money sufficient to allow the successful candidate to go to Europe for study. Among his pupils have been the daughters of the Argentine Presidents Juarez, Celman, Rocca, Quintana and Saenz Peña. Mr. Piazzini is very prominent here as a composer, and his compositions for piano are among the best I have heard of the Argentine writers.

In the year 1904 there were only three conservatories in the city: William, Pallemarts and Santa Cecilia; so in this year Mr. Piazzini decided to found a new one. He "got together" with his friend and colleague, Thibaud, and they founded the Thibaud-Piazzini Conservatorio with some fifty pupils. To-day there are over 1000 pupils and eighty incorporated schools in the Republic. Fifty professors in every branch of music are kept busy.

Of course there are many more piano pupils than of any other branch of music—about 700. Only fifty study singing and fifty study the harp. The others study various instruments, declamation, etc.

Many pupils' and professors' concerts are given each year. One in the Colon, one in the Opera House and many in the Salon of the conservatory.

The conservatory boasts of orchestra, chamber music quartet and chorus. At the Colon concert the gold-medallists are called upon to play. There is a regular pupils' concert once a month in the Salon Theater and two a month in the salon of the conservatory.

The quartet gives six concerts a year, and at these concerts some of the most prominent artists have consented to appear. Among these are Camille Saint-Saëns, Adela Verne, Charles Hackett, Eduardo Di Giovanni, Vallin Pardow, Genevieve Vix and Maurice Dumesnil.

It may be of interest to readers to state that the conservatory has recently opened an English-speaking section. This is the first time that any native conservatory has catered to the English and American colony here, and this section seems to have a big opening before it. The English colony numbers about thirty and the American some 5000.

DOUGLAS STANLEY.

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## SAN FRANCISCANS HEAR 'JINKS' MUSIC

"Twilight of the Kings" Excerpts Among Works Repeated in Coast City

SAN FRANCISCO, CAL., Aug. 19.—Music-lovers of San Francisco always look forward with much interest to the concert which follows the "Jinks" of the Bohemian Club, and last Thursday afternoon saw the Cort Theater well filled with friends of the club who were to enjoy the real musical treat, which included a program not only of the music of the Grove Play of this year, but several other notable offerings.

The first number was from last year's play, "The Land of Happiness," and consisted of Prelude, "Poppy Ballet" and "March of the Viceroy," conducted by the composer, Joseph D. Redding. The orchestra of sixty-five pieces did splendid work and the music was captivating. Next came the Finale from the "New England" Symphony, by Edgar Stillman-Kelley, who conducted the orchestra and received an ovation which brought him to the platform several times.

Two "Symphonic Sketches," by Domenica Brescia, "Rustic Madrigal" and "Joyful Moment," were next played. They were conducted by Mr. Brescia and warmly received. The first part of the program closed with stereopticon views of the Grove and scenes from the play, "Twilight of the Kings," with explanatory remarks by the author, Richard M. Hotelling.

Part II was devoted to the music of this year's play, written by Wallace A. Sabin. Mr. Hotelling gave a brief synopsis, in the form of a fairy story. This was followed by the Prelude, Mr. Sabin conducting. The orchestra did splendid work and effectively introduced the beautiful music. Winfield Blake sang the "Wanderer's Song" with fine effect. A novelty which was greatly enjoyed was introduced in the next number. The program said, "Song of War," by orchestra and chorus, but the orchestra occupied the stage and no chorus was in sight. The orchestra played the opening bars, when Mr. Sabin turned and faced the audience. Raising his baton, he gave the signal and sixty male voices sang in the upper gallery. "Song of Peace," sung by Charles Bulotti, was splendidly done, while the "Drinking Song," by Jerome Uhl and chorus, won a repetition. "Song of Love," sung by Easton Kent, was received with the appreciation which it deserved, and the "Funeral March" and "Hornpipe," by the orchestra, showed the resourcefulness of the composer. It was, however, in the delightful "Dance Interlude" that Mr. Sabin displayed his happiest mood and proved his artistic skill. "The World Sleeps," "Land of Dreams," "Dawn" and "Daybreak" were all gems of beauty. The Finale, by orchestra and chorus, closed the program, which, notwithstanding its length, would have borne a repetition.

E. M. B.

## GREET YVONNE DE TREVILLE

Allentown Welcomes Prima Donna in Concert for Belgian Relief

ALLENTOWN, PA., Aug. 22.—Allentown outdid itself with a gigantic community concert last week for the benefit of the "Big Brother" movement representing nothing less than a drive for the Belgian Relief. Approximately 30,000 persons made up the huge audience and entered into the spirit of the occasion with enthusiasm. There was a highly entertaining folk-dance by girls from the River Front and Jordan playground under the direction of Sophie Richards, who danced to the Belgian national air played by the Marine Band.

The great attraction of the event was Yvonne de Treville, soloist of the occasion. When the artist made her appearance she was given an enthusiastic welcome, which became a veritable storm of applause that broke out after she had sung her first numbers.

Allentown has entertained many noted artists, but it is doubtful if any ever received such an ovation as was given to Miss de Treville. After her expressive singing of the aria from "Un Ballo in Maschera" an encore was demanded for which the artist chose "Chanson Provençale" by Dell Acqua. The singer scored her greatest triumph with the "Laughing Song," "The Americans Come," of Fay Foster and with "La Marseillaise."



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## Henry Wood Will Feature Works of American Composers

"Manfred" Is Event of London's Musical Week — Departure of Zouave Band and Arrival of Diaghileff Russian Ballet — Carl Rosa Opera Company Opens Suburban Season

Bureau of Musical America,  
12 Nottingham Place,  
London, W. 1, Aug. 5, 1918.

OF matters really musical there is not much to record, but for the celebration of "Remembrance Day" all the city's bands played and some excellent music was to be heard in the churches. The production of "Manfred," with Schumann's music at Drury Lane on Monday last, by the Incorporated Stage Society, has been the musical event of the week. At the Promenade concerts we are glad to be welcoming works of American composers, and we chronicle the departure of the Zouaves.

"Manfred" was first given on Oct. 29, 1834, at Covent Garden, with music specially composed by Bishop, though its most notable representation was at Drury Lane in October, 1863, with Samuel Phelps in the title rôle. It had a long run when Schumann's Overture, written in 1849, was used, a production which was revived the following year. In 1899 Charles Fry gave it a fine and interesting performance, repeating it at Birmingham, Hereford, Middlesbrough and other cities. To the gloomy drama of *Manfred's* sorrows and remorse Schumann has allied some truly human and beautiful music. Under Sir Thomas Beecham, with his chorus and ballet, and with the Philharmonic Orchestra at its best, the whole performance was happily inspired and admirably given. Courteney Thorpe sang *Manfred* magnificently. The same may be said of Patrick Kirwan as the *Chamois Hunter*, Lewin Mannering as the *Abbott*, of Edith Evans and of Orlando Barnett. The ballet in the *Nether Regions* as presented by Sir Thomas was a triumph; the music is delightful and the dancing was graceful. Altogether the revival was an entire success.

### Zouave Band Returns to France

The famous Zouave Band left London on Thursday evening last, after a tour of all our leading cities and many camps. The wife of M. Eugene Roudolphi (president of the Patriotic League of Alsace-Lorraine) presented the band with a large silken tri-color, which had been made by herself and some friends. Before leaving, the band played the British national anthem and "La Marseillaise."

Great satisfaction is felt at the appointment of Sydney H. Nicholson, M.A., Mus. Bac., F.R.C.O., to succeed Sir Frederick Bridge, Mus. Doc., C.V.O., as organist of Westminster Cathedral, when he retires at the end of this year. Mr. Nicholson is now organist of Manchester Cathedral.

### Diaghileff's Ballet Arrives

Diaghileff's Russian Ballet troupe, after much travel and trouble caused by the closing of the Spanish frontier, has arrived in London and will shortly open at the Coliseum. The principal dancers are Leonide Miassine and Lydia Lopoukova, and there are also twelve soloists and a company of seventy-two. There are to be three ballets produced each week during a two months' season. Lydia Lopoukova was a member of the Imperial Ballet in Petrograd and with Nijinski, Fokine, Bolm, Pavlowa and Kasavina deserted that school, founding the present one, under the direction of Serge de Diaghileff. Among the ballets to be presented are "Prince Igor," "Spectre de la Rose," "Firebird," "Sadko," "Cleopatra," "Scheherazade" and "Petrovichka."

At the Empire Theater the "Lilac Domino" has passed its 200th performance, with an ever increasing popularity. The attractiveness is in no small measure due to the delightful singing of Clara Butterworth and Jamieson Dodds.

Howard Carr, conductor and composer, has been commissioned to write additional numbers for "Shanghai," which is to be produced at Drury Lane at the end of this month.

Frances Tyrrell and Margaret Meredith have written a stirring marching

song, "Glorious France," which was played by most of the military bands in the parks yesterday.

The Carl Rosa Opera Company finished a most successful summer tour at Hull, but will open again for a suburban season at Wombledon, on Aug. 12. On this tour, "Dante and Beatrice," will be given regularly. The company is now rehearsing "Tosca" and later promises to give us a fine work quite new in England.

### Anticipate American Works

For the coming of the "Proms" in the Queen's Hall, under Sir Henry Wood, we are to have several new works from the pens of American composers. John Alden Carpenter gives us "Adventure in a Perambulator," from which much may be expected, if we may judge by his violin sonata and most effective songs. From Henry F. Gilbert we shall have a "Comedy Overture on Negro Themes" and, as he is quite a specialist in negro folk tunes, we expect to be highly interested.

The third is a newcomer, Charles Skilton, whose "Two Indian Dances" are to be played. There are to be five British novelties, one French, two Italian and one Swiss.

Messrs. Cramer & Co. have just published a new song by Evelyn Sharpe, the words of Edward Locketon, "When the Milestones End It's Home."

HELEN THIMM.

## REGNEAS SINGERS GIVE CONCERT IN RAYMOND, ME.

New York Vocal Teacher Spending Summer at Shore with Class of Twenty-five Pupils

RAYMOND, ME., Aug. 19.—Joseph Regneas, although away on his vacation is very active musically this summer here with his class of twenty-five singers, many of whom are well-known artists. In addition to his teaching he has been preparing programs weekly which are given at Forhan Hall and in which the natives and summer residents take joy.

At the concert on Aug. 13 Elizabeth Ayres, soprano, was heard in the "Jesu Song" from "Faust"; Louise MacMahon, the New York soprano, made a splendid impression in old Irish and Scotch songs and songs by Arne and Novello, while Joan Marse, soprano, and Mary Potter, contralto, gave an excellent rendition of the scene between *Aida* and *Amneris* from the second act of "Aida." Mrs. Sara Anderson aroused great enthusiasm singing the "Spring Song of the Robin Woman" from Cadman's opera "Shanewis." Vivia Nell Faehrmann, contralto, sang artistically Tchaikovsky's "Ye Who Have Yearned Alone," which her husband, Fritz Faehrmann, played the cello obbligato. Sallie Spencer Klump, Ada Henry and Margaret Lyon sang trios by Floersheim, Smith and "Deep River" in the Fisher-Harvey version, while the ensemble of ladies' voices, under Blanche Barbot's direction, sang compositions by Gounod, Brahms, Schubert, Marzocchi, Hadley, Foster and Murchison admirably. Clara G. pianist, played Chopin's G Minor Ballade excellently, and Gladys Mai Reed, the gifted little dancer, performed the Scotch dance to the Murchison "Kilbuck March."

For the benefit of the library, Alice McVey, soprano; Mary Potter, contralto; Fritz Faehrmann, cello; Blanche Barbot, pianist, assisted by women's ensemble, gave a concert July 30. Miss McVey was received with great favor for her singing of a Duet zetti aria and songs by Spohr, Sebastiani, Dell'Acqua, Cowen, Saar and Whelpley. Miss Potter sang with excellent effect the familiar "Don Carlos" aria and songs by Burleigh, Stutzman and MacFadyen. Mr. Faehrmann played some cello numbers admirably and ladies' chorus achieved praiseworthy work in works by Schubert, Molloy, Foster and Murchison.

Marguerite Sylva, the American soprano, who returned from Europe a year to join the Chicago Opera Association, is now singing Frederick W. V. derpool's song, "Regret," in her tour vaudeville, where the song has aroused much enthusiasm.



# SEEKING OUT MODERN INSPIRATIONAL SOURCES FOR THE AMERICAN COMPOSER

"To Work Out Our Own Traditions We Must Pursue Our Way Unencumbered by Old World Traditions"—Musical Possibilities Seen in Skyscrapers and Steel Mills—Interpretative Artists Should Explore and Foster Works of To-day

By MAYO WADLER

A CONSEQUENCE of the self-discovery of America in the present war is the desire to work out, along original lines, an art and a music that shall truly represent us, in our traits, our ideals and our experience. Much loose talk has been released on this subject, much vague and unsatisfactory declamation regarding our musical emancipation. No doubt this agitation is a healthy sign that we realize the need for our self-assertion culturally; but expressed in emotional states of mind, without any clear and adequate idea of what we strive for, the results cannot be very large. Clarification precedes creation; and to achieve anything worth while in music we must first have a definite idea of what could constitute a specifically American contribution to music.

On the negative side, the first step must be a readiness to discard Old World traditions where these represent customs and conventions alien to us. Such traditions governing the making of programs, their length, their adherence to routine patterns, have long hindered our native artistic development. The virtuoso has been hampered and the audiences have been nourished on sterile classics. The artist has thus worked with a closed mind, while audiences have stifled in an atmosphere of a dead classicism or a decadent romanticism. The currents of life, the surge of development in science, in social and political life, in art, have beaten in vain against the musician's studio and the concert hall.

It is not far-fetched to assert that music is related to other phases of creative activity. Science is disclosing to us ever new relationships between phenomena; and we are learning to regard life as a coherent system of related forces; as the manifestation of universal principles, applicable alike to the highest creations of the poetic and musical imagination, as to the practical constructions of industry and engineering. Expressed concretely, reliance on worn-out traditions has prevented our artists from taking the initiative in making original programs, reflecting modern tendencies in music and modern American works. The number of unperformed works for the violin by French, Russian and American composers is legion. A Kreisler spent years in the beautiful pursuit of sixteenth and seventeenth century "novelties." How many violinists have found exploring the works of the twentieth century? To argue that what contemporaneous cannot be good is to stray a puerile logic.

## Developing American Standards

The first step, then, in the development of American standards should be to foster modern and native works of merit,



Mayo Wadler, the Brilliant American Violinist (From a Bas Relief by O. Ruotolo)

and especially the works of those American composers who have not had the chance to exploit their talents commercially. This would yield a twofold result. On the one hand, it would constitute an educational influence; on the other hand, it would stimulate American composers to greater productivity.

Passing now to the affirmative side of our argument, what specific contribution can the American composer make to the domain of creative music? He has industriously tilled the soil of Negro chants and spirituals and of Indian folk music. But in so doing has he not taken a direction fatal to originality and to independence? Has he not repeated the mistake of traditionalists in seeking his inspiration in the past rather than in the present? I do not know by virtue of what alchemy a Negro folk theme offers better material for music than the Woolworth building; or an Indian dance, than the rhythms of labor in a steel mill. Or, why should the primitive concepts in a Negro ballad offer more inviting material to the musician than the poems of Walt Whitman?

America is working out a civilization which is unique in that its technical productions are full of the romance, the poetry and the vision that have hitherto been reserved for the imaginative arts. Our industrial world is a creation out of a chaos; our immigrant masses a new army of crusaders; our daring architecture the invocation of a Merlin working in new dimensions. The flying tangent of a skyscraper is the curve of song; the steeled battlements of our harbor line a symphonic cacophony beyond the dreams of a Richard Strauss.

Not alone in material exploitation have

we attained poetic marvels; our national ideals, that intangible spirit of our laws which escapes exact definition in histories and social studies, constitute proper material for interpretation by the modern musician. Let him meditate thereon, unafraid of textbook traditions, with the perception that we are working out in this country a synthesis of material and ideal forces on a scale hitherto unattempted.

A sculptor once remarked to me that before America can break with tradition we must first have tradition. A neat sally. But we do not propose to break anything. Our aim is simpler, more amiable. We urge that to work out our own traditions we must pursue our way unencumbered by traditions of the Old World.

## Ohio Artists Appear in Concerts for Camp Sherman Men

Ruth Basden, soprano, of Lima, Ohio; Corinne Borches, mezzo-soprano, of Columbus, Ohio, and Harry N. Wiley, pianist, gave an excellent program at Camp Sherman, Chillicothe, Ohio, on Sunday, Aug. 11, in the Community House. Miss Basden offered the "Marseillaise," songs by Rogers, Arditi, Aylward, Horne, Chadwick, Woodman and Gena Branscombe's "Dear Lad o' Mine." Miss Borches also gave several groups with fine effect. Mr. Wiley played the accompaniments for Miss Basden, also solos by Liszt, Godard and Karganoff, while Miss Borches was accompanied by Mrs. Aufberger.

## Esther Dale Gives American Programs in First Naval District

Esther Dale, soprano, has sung at many camps of the First Naval District, during the current month, assisting the song leader, Herbert W. Smith. Her programs have been thoroughly American in character, diversified with interesting folk-songs. Accompaniments for all these entertainments have been played by Edna Swazey Smith.

## NOTED AMERICAN ARTISTS FOR THE MAINE FESTIVAL

Conductor Chapman Announces Program for Bangor and Portland Events and the Soloists

BANGOR, ME., Aug. 21.—Official announcement of the artists and programs for the twenty-second annual Maine Music Festival, to be held in this city, Oct. 3, 4, 5, and in Portland, Oct. 7, 8, 9, has been made by William R. Chapman, conductor. The artists, as announced, are with one or two exceptions, all American, while the compositions which will be presented are largely by American composers.

The programs are as follows: Opening night, Oct. 3: Mendelssohn's "Elijah," with Louis Graveure, baritone, in the title rôle. Other soloists are Martha Atwood, soprano; Effie Pooler Malley, soprano; Harriet McConnell, mezzo-contralto; Norman Arnold, tenor. Second night, Oct. 4, grand opera program: Hipolito Lazaro, Spanish tenor of the Metropolitan Opera Company. Other soloists, Martha Atwood, soprano; Harriet McConnell, mezzo-contralto. Third night, Oct. 5, artists' night: Lucy Gates, coloratura soprano; Ethel Leginska, pianist; Hartridge Whipp, baritone. First matinee, Oct. 4: Popular program: Martha Atwood, soprano; Hartridge Whipp, baritone. Second matinee, Oct. 5, patriotic program: Harriet McConnell, mezzo-contralto; Norman Arnold, tenor. Chorus and orchestra will assist at all programs. J. L. B.

## Elizabeth Gutman Sings for Sailors at Maryland Governor's Mansion

ANNAPOLIS, Md., Aug. 20.—Governor and Mrs. Harrington threw open the doors of the Executive Mansion at Annapolis, Md., on the evening of July 30 to men in Uncle Sam's uniform, when they entertained the sailors from the ships Reina, Mercedes and Wasp at a dance. In addition to the dance, Elizabeth Gutman delighted in a group of songs, aided by George Gordon, tenor, while the "sailors and their partners crowded the great ballroom. Miss Gutman's rendition of her program, which consisted of songs by MacDowell and Brockway, concluding with the "Marseillaise," aroused such enthusiasm that she was forced to add "The Battle Hymn of the Republic" as an encore.

The Naval Academy Band had already played the "Star-Spangled Banner," as the signal for the end of the festivities, when a dramatic climax was given the evening by Governor Harrington, who stepped forth into the middle of the ballroom, held up his hand, and said: "Stop—one more song!" Then Miss Gutman, already muffled in her wraps, returned to the house from Admiral Eberle's waiting car, and at the special request of the Governor, sang "The Long, Long Trail." The jacksies who were already leaving and were dispersed throughout the mansion, on the steps and on the lawn joined in an impressive chorus.

## Railway Employees of Waterloo Organize Band

WATERLOO, IOWA, Aug. 17.—The Illinois Central Railway employees, representing all branches of service, located here, have organized a concert band, which they will support by monthly contributions. Norman Bell has been elected president of the organization; K. G. Crowther, treasurer; L. A. Kuhns, vice-president; K. E. Beal, secretary; W. P. Robinson, business manager; C. Horsley, chairman of finance committee; A. E. Archer, chairman of board of directors. Professor Huntsinger has been engaged as director of the band with a three-year contract. He will also direct a students' band of beginners, who will meet weekly for instruction and, as rapidly as they qualify, will be admitted to membership in the concert band organization. Open-air concerts will be given each week near the shops. B. C.

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## SAN FRANCISCO CHAMBER MUSIC SOCIETY DOING PIONEER WORK ON THE COAST

San Francisco, Aug. 19, 1918.

WHAT the Flonzaleys stand for in the East is represented by the Chamber Music Society of San Francisco in the West. This superb organization, which has gained for itself a national reputation, had its inception in the desire of certain earnest musicians to "make music" together for their own pleasure and amusement.

Elias Hecht, the well-known flautist, who had been associated with leading European ensembles, was the moving spirit in getting together these musical friends and colleagues, who met at his home as often as other musical duties would permit. Their interest soon developed to the point of daily rehearsals, and many musicians who dropped in to hear them persuaded the players to make a public appearance.

Accordingly, under the name of the San Francisco Quintette Club, the organization made its first public appearance at a concert of the Pacific Musical Society. The personnel at that time (1912) consisted of Louis Ford, first violin (now assistant concertmaster with Alfred Hertz and the San Francisco Symphony orchestra); Anton Weiss, second violin (from the Philharmonic of N. Y.); Clarence Evans, viola (now violist of the Berkshire String Quartet); Victor de Gomez (now a principal 'cellist of the Philadelphia Symphony and member of the Maquarre ensemble); Gyula Ormay, piano, and Elias Hecht, flute. The success was instantaneous, and Will Greenbaum, the Pacific Coast impresario, immediately engaged the ensemble to concertize under his management. This they did with ever-increasing success and reputation.

In 1915 Louis Persinger, the violinist, and the 'cellist, Horace Britt, were brought to San Francisco to fill the principal chairs in the Symphony Orchestra. They joined forces with the en-



THE SAN FRANCISCO CHAMBER MUSIC SOCIETY

Louis Persinger, First Violin; Louis Ford, Second Violin; Horace Britt, 'Cellist; Nathan Firestone, Violinist; Gyula Ormay, Pianist; Elias Hecht, Flute

semble, which then assumed its present name, Chamber Music Society of San Francisco, with Louis Persinger as director. The personnel, which has remained unchanged for three years, consists of Louis Persinger, Louis Ford, Nathan Firestone, Horace Britt, Gyula Ormay and Elias Hecht.

The success of the organization is no less remarkable than its performances. It has won its place, and is generally acknowledged to be the finest organization of its kind west of New York. Not only are the interpretations authoritative, the ensemble and intonation impeccable, but they play with a beauty of tone, wealth of color, virility of style

and a red-blooded enthusiasm that never fails to arouse the enthusiastic approval of the large audiences that greet their appearances.

The organization has been instrumental in introducing to the Coast all the latest and best chamber music works as quickly as they have reached this country, and in several instances the West has heard new works before they have reached New York.

So important and appreciated is their mission in the West that John D. McKee, a prominent banker and a great patron of music, has placed his magnificent country estate, Woodacre Lodge, in Marin County, at the disposal of the organization for their summer work. The spacious grounds, deer park, tennis court, swimming pool and all the accessories that go with a beautiful country home combine to make an ideal atmosphere in which to prepare the coming season's programs. These will include many novelties by Dordès, Milhaud, Dupont, Bourgault, Ducondray, Fesca, Goossens, Beach, Ravel, Debussy, Grieg, Saint-Saëns, Jacobi and others, while the usual classical quartets and quintets in the repertoire will not be neglected.

Although the organization has had many flattering offers to locate in the East, Mr. Hecht and his associates prefer to remain for the present in the West, where their work is doing such a vast amount of good, and is meeting with such appreciation that they feel their place is one of extreme importance in its musical development. Their work once firmly established, they may be induced to come East, and then we shall hear what is accredited by critics and leading musicians as being as fine an ensemble as any now before the public in this country.

Mr. Hecht, to whose indefatigable ardor, courage and support the perpetuation of the society is due, is entitled to the highest gratitude, for he has given to the country at large as fine a chamber music ensemble as exists anywhere.

### MME. TROTIN'S WAR WORK

Is Teaching French to the Y. M. C. A. Workers

Mme. C. Trotin, the French expert in musicianship, who has done so much excellent work with her classes in singing, theory, etc., is doing her bit in a novel way. She has volunteered her services to the Y. M. C. A. to teach their workers French. These various workers who form units, arrive in New York on their way to France from different parts of the United States and remain in New York one week before their departure, receiving during that week intensive training on different subjects.

The classes are held twice a day. Mme. Trotin is now attached to the Barnard College Unit of women, and next month will be with the Columbia University Men's Unit. She is accomplishing important work with notable success.

### Inaugurate Children's Twilight Concerts at Columbia University

Beginning on Thursday evening, Aug. 22, a series of Children's Twilight Concerts was inaugurated in the gymnasium of Columbia University, New York. These concerts include singing by children and solo singing by prominent singers and instrumental artists. The plan is to continue these concerts for five weeks, under the auspices of the Y. M. C. A. Song Leaders' Training School, of which Robert Lawrence is the instructor. The undertaking is a purely philanthropic and all connected with it are serving without remuneration. The soloists at the first concert were Vera Barstow, violinist; Elizabeth Cunningham, soprano, and Elizabeth Wood, contralto. Elmer Zoller, widely known as a concert accompanist, will have charge of the solo features, while Mr. Lawrence is directing the singing of the children. All children are invited to attend and are admitted free while adults will only be admitted when accompanied by one or more children.

### Celebrated Artists Open Quartet Tour in Montreal on Sept. 26

The great quartet arranged by Charles L. Wagner and the Metropolitan Musical Bureau that consists of Mme. Frances Alda, soprano; Carol Lazzari, contralto; Giovanni Martinelli, tenor, and Giuseppe de Luca, baritone, with Gennaro Papi at the piano, will open its tour in Montreal on Sept. 26 and close in Milwaukee on Nov. 1, playing in the following towns in addition to the two already named:

Toronto, Can.; Detroit, Mich.; Saginaw, Mich.; Toledo, Ohio; Duluth, Minn.; St. Paul, Minn.; Sioux City, Iowa; Lincoln, Neb.; Denver, Col.; Wichita, Kan.; Tulsa, Okla.; Dallas, Tex.; Atlanta, Ga.; Nashville, Tenn.; Dayton, Ohio; Pittsburgh, Pa.; New York City; Evansville, Ind.; and Des Moines, Iowa.

### Mabel Beddoe and Aides Give Concert in Canada for War Relief Fund

Mabel Beddoe, the Canadian contralto, gave a concert for the Prisoners of War Bread Fund at her summer home, Lake Muskoko, Canada, on Aug. 24. Those taking part were Mary Morley, pianist; Miss Beddoe, and Harry Oliver, Hirt, accompanist. At the close of the program, as the national anthem was sung, a huge bonfire was lighted on the shore, giving a charming touch of color to the spacious grounds, already lighted by many colored lights. A large sum was realized.



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## ECHOES OF MUSIC ABROAD

**Mascagni Announces His Intention of Writing an Operetta—New Singers Engaged for Metropolitan Popular in Argentine Capital, Where Rimini Distinguishes Himself as "Falstaff"—Coalpits Produce Another Tenor for the Opera Stage—Concert Conditions in England Revolutionized by the War—Young American Soprano Finds New Public in Spain—Oxford Pays Signal Tribute to Music as a Subject of Vital Significance—Interesting Summer Season of Opera in Lisbon**

**L**ATEST bulletins from the Italian operatic front bring the tidings that Pietro Mascagni is about to compose the music for an operetta that is to bear the title "Si!" The prima donna has already been chosen, but her name has not yet been divulged, although an attempt has been made to arouse curiosity regarding her identity by announcing that she is "a lyric artist unique in that she can speak and act as well as she can sing"—a distinction that can hardly be called unique, however, nowadays.

Italy's music world is especially interested just now in the new opera Italo Montemezzi, composer of "The Love of the Three Kings," has just completed, and in the new work promised from the pen of Ildebrando Pizzetti, who looms large among the dominating musical influences in the boot-shaped country to-day. Montemezzi's new work, "La Nave," awaits a La Scala première in the autumn. Pizzetti is at work on a mystical music drama entitled "Deborah."

### New Metropolitan Singers Favorites in Buenos Ayres

Down in Buenos Ayres, at the Colon, Carlo Hackett, who is slated for a Metropolitan debut within a year or so, has been appearing in five operas with apparently equal success. The new American tenor's repertoire there has consisted of "Faust," "Mignon," "Rigoletto," "The Barber of Seville" and "Falstaff."

In the title rôle of "Falstaff" Giacomo Rimini of the Chicago Opera Company has won new laurels. Director Campanini is going to give his baritone an opportunity to appear in this part in Chicago next season.

The Metropolitan's new baritone, Montesanto, has also become a favorite with the opera-goers of the Argentine capital this summer. It would appear from the press reports that he has pronounced histrionic ability as well as a voice of uncommonly good quality.

The opening of the opera season at the Teatro Colon marks the beginning of the social and theatrical season not only of Buenos Ayres but also of all those countries south of the Tropic of Capricorn, says the *Opera News*. The Colon's opening night is a society event unsurpassed in either Europe or New York. The opera house itself is one of the most beautiful in the world and the people of Buenos Ayres pride themselves on it. It is an edifice that occupies an entire block and is fronted by a beautiful little plaza, which gives the onlooker an opportunity of viewing the building and enjoying all its architectural beauties.

For those who subscribe for seats in the orchestra and balconies the front of the house is the only entrance, and many of the new set of millionaires are only too glad to be counted as orchestra subscribers. So on these gala nights one will see at the Teatro Colon an audience that not only dazzles the eye from the standpoint of wealth, but an audience that fully appreciates good opera. Even in the galleries and among the standees fully three-fourths are in evening dress.

At a gala performance the audience seems rather cold. There is little display of the enthusiasm always shown as on occasions of the popular-priced affairs, when every one gives full vent to emotions, either cheering an artist for five minutes or hissing him off the stage in short order.

During the intermission at all performances the visitor cannot help notice the curiosity of the men in the orchestra circle. To know who are in the boxes affords keen delight, and it is not an uncommon sight to see, during an intermission, the orchestra pit practically filled with men training their opera glasses on the occupants. The same thing takes place at the back of the house. During the next intermission those who had occupied the orchestra pit will exchange places with those who observed from the rear of the theater.

The Argentinos are very fond of the old Italian operas, especially those that call for coloratura rôles. Hence

such operas as "Lucia," "Hamlet" and "The Barber of Seville" never fail to attract crowded houses.

### Another Tenor from the Coal Pits Wins Grand Opera Laurels

Can it be that coal dust is good for the vocal cords? Both Evan Williams and Morgan Kingston were coal miners in Wales when their voices were discovered, and now it turns out that Tommaso Burke, a new tenor whose successes at the Massimo, in Palermo, were recorded here a few weeks ago, also began life in the coal pits.



Convalescent Soldiers in Base Hospital Behind the Lines in France Enjoy a Guitar Solo by One of Their Comrades

Thomas Burke, as he is known to his family, is the son of a Lancashire coal miner. After he had worked in the mines himself for seven years someone discovered that he possessed an exceptional tenor voice, with the result that he was sent to London for training and subsequently to Italy to serve his apprenticeship on the opera stage there. His success with the Italian public thus far would seem to have justified his sponsors' hopes for him.

### War Shakes England's Concert Life Out of Its Rut

When war came to England it found music pursuing the even tenor of its way, observes Gibson Young in the *Australian Musical News* on his return from a protracted sojourn in the mother country; it found it in many cases uttering stertorous sounds of slumber as it dragged along from one dull concert to another. "An English provincial concert was often a long drawn-out agony, in which one overdressed and thoroughly unmusical dame endeavored to out-yawn her next door neighbor. But the war has changed all this. Concerts begin earlier and end earlier. They are shorter, brighter and less traditional than heretofore."

The same writer draws an illuminating little sketch of England's millionaire conductor who has devoted much of the wealth his father made out of pills—or, as he puts it, "out of softsoap, alum and advertising"—to the advancement of music:

"Sir Thomas Beecham is a man of swift action. His lithe, rapid walk off the stage denotes a man of colossal energy, his magnetic handling of an orchestra enchants the players and charms his audience, his volatile temperament and plastic understanding place him on a pedestal among English musicians, while his extreme unconventionality and entire lack of Teutonic stolidity made him at first a difficult pill to swallow."

"He has his faults—what human being has not?—but they are principally faults of interpretation, and, after all, interpretation is merely a matter of

opinion. He excels in the fastidious delicacy of Mozart, in the exotic luxuriance of Debussy and Ravel, and in his delicious readings of such works as Charpentier's "Louise" and Puccini's "Butterfly." He brings the genius of business into the temple of his Muse, and last, but not least, he has attracted to his standard a large retinue of devotees, in whose prowess he has absolute faith."

### American Soprano Tours Spain

An American soprano, Mary Rogers, recently completed a tour of the northern provinces of Spain that considerably

be adequate arrangements for the study of the art in its various branches.

As a result, the student may now work at music in Oxford under first-rate teachers, and the whole curriculum is watched over by a special Board of Studies appointed for the purpose. Further, undergraduates who, instead of reading an honor school, take the ordinary B.A. degree—which involves passing three "groups" for the final school—are now allowed to count, as two of such groups, the first and second examination for Bachelor of Music. This recognition of music by the university authorities as a study worthy of consideration is one of the most significant compliments paid to the art in our time, while to the student it is an immense boon to be able, by the cancelling of two-thirds of his final two years' work, to devote the greater part of his time exclusively to the subject that is to be the business of his life.

It seems that the life and soul of the whole new development has been Dr. Allen, who has been in residence at Oxford and who now has received his due reward by being appointed the new Professor of Music.

### Noteworthy Opera Season in Lisbon

In Lisbon a summer season of opera was recently brought to a close that proved noteworthy for the extent of the repertoire compressed into a short period of time. Twenty-one operas were sung, ranging from "The Elixir of Love," "Favorita" and "Norma" to "Mefistofele," "Lohengrin" and Leoncavallo's "Zaza."

Massenet's "Werther" was a novelty for the Portuguese capital, with Tild Schipa, perhaps the most conspicuous tenor in Southern Europe to-day, as the protagonist. The versatile Ester Mazoleni sang both *Aida* and *Violetta*, as well as *Mimi*, while other members of the company especially worthy of note were the mezzo-soprano Juliana Capuana, the soprano Bonafata Bau, who sang *Butterfly* and *Manon*, and the tenor Marques.

J. L. H.

### CAMP COPPEE SOLDIERS WELCOME PIETRO AUDISIO

Metropolitan Tenor Gives Concert for Men—J. Fred Wolle in Organ Recital

BETHLEHEM, PA., Aug. 20.—On Aug. 14 the men at Camp Coppee were given a treat when the Metropolitan Opera tenor, Pietro Audisio, sang for them. He received the applause that only a host of soldiers can give when he sang an aria from "Pagliacci" and several French and Italian songs. Signor Audisio was assisted in his program by Aragard Belou of southern France, who gave baritone solos, and by Mrs. Florence Lynn of this city, a pupil of Audisio. Signor Audisio is spending the summer at a farmhouse near the Northampton Country Club.

On the evening of Aug. 14 Professor J. Fred Wolle gave a most interesting organ recital at Coopersburg, Pa. He was assisted by Pauline Michel, violinist, of this city, and Helen Oppenlander, soprano, of Coopersburg. The concert was held in the Moravian Church.

Conductor Anton Weingartner took his Steel Company Band to Camp Meade last week and gave a much enjoyed concert there. The band spent the last week-end making a trip to Quincy, Mass., and giving a concert for the Fore River Steel workers.

H. E. G.

### Thuel Burnham Delights Audience in Vinton, Ia.

Thuel Burnham, the noted American pianist, gave a concert for the benefit of the Red Cross at the Presbyterian Church at Vinton, Iowa, on Aug. 14, scoring in works by Beethoven, Liszt, MacDowell, Rachmaninoff, Moussorgsky, Albeniz and Chopin. He was assisted by Margaret Marshall, reader, and Ruth Ebling, contralto. Mr. Burnham is at the present time giving a number of Red Cross concerts for the benefit of the hospital in which he is interested in Paris. On Aug. 28 he appeared at Camp Dodge, Des Moines, and continues his concerts in the camps through September and October. His regular tour opens in the South on Nov. 4.

### Grant Hadley Wins Laurels with Arthur A. Penn's Song

On his Chautauqua tour this summer Grant Hadley, the Chicago tenor, has been singing Arthur A. Penn's "The Magic of Your Eyes" daily. So successful has the song been that he frequently has been requested to repeat it at the evening concert the same day.

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# MUSICAL AMERICA

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New York, August 31, 1918

## SEASONS—FOR PROPHETS AND FOR OPERA

A bitter, bad season for prophets opened in August, 1914; one which the passage of time has not improved. The man who saw the Germans eating their Christmas dinner in Paris is not enjoying any larger measure of public confidence at present than the armchair seer that visualized America in the throes of civil war. No prophet of them all, moreover, has been more picturesquely diverted from the straight path of fact than the one who declared that "People always shut down on luxuries first; what we'll economize most on will be music and books." Never has the American demanded more of either; otherwise, the forecaster's diagnosis was correct.

Either we have reached the stage when the two things mentioned are not luxuries to us, or—was it Mark Twain that said, "Give me the luxuries of life, and you can keep the necessities"? At any rate, we demanded, last season, the form of music which is a luxury even in the musical sense. One might know music well, and love it passionately, yet never have heard one entire opera sung. But it was opera we wanted. As one regrettably unknown Milton described us in the public print, "Our houses were heatless, our food it was meatless, our bread it was wheatless, our pants they were seatless—oh, gosh! how we did hate the Kaiser!" But nevertheless we went forth and bought ourselves tickets for two rival opera companies' performances.

The headline we had been told to look for did not materialize; but the lines of prospective listeners to a lady or gentleman reputed golden-voiced, stretched from Lexington to Fifth Avenue, or from Thirty-ninth to Thirty-eighth Street, as the case might be.

As to next season, no one can prophesy; and not many will dare. But we know that the Scala, the San Carlo, the Aborn opera forces, and the Society of American Singers, not to mention the Metropolitan and Chicago companies, are all cheerily drawing up their prospectuses and announcing their plans and singers. The prospect seems the more alluring because some of these companies will present opera at prices attuned to the desire of the patriotic citizen to buy Liberty Bonds and War Savings Stamps, contribute to the Red Cross and the War Chest and see that neither the Y. M. C. A. nor the Salvation Army solicitor goes away with his feelings hurt.

"Are we downhearted?" No, we certainly are not. But we want what will brighten things up for us.

America, whose characteristic has been to refuse to be told "where to get off," whether by nation or by prophet, has indicated that in matters musical as in matters national, she may be relied on to take the course which, though it may be unexpected, will in the end make for cheerfulness and for health of mind; and if it happens to suit her to absorb these two factors via the lyric-drama of a Verdi, a Gounod, or a Massenet, she will do that thing. It is a good omen.

## WHY ELIMINATE WOMEN?

Again the Bohemian Club of San Francisco has celebrated its annual "Jinks" at the club's incomparable grove in Monte Rio. Again a multitude of men from all parts of the world and of every walk in life have attended and have been transported from the dreariness of everyday drudgery into realms seemingly not of this earth. And especially in the present hour of turmoil and strife, of bitter, unrelenting belligerency, will the educational and artistic significance of the Bohemian "Jinks" have been brought home to those present more cogently than ever before. It will have given to all those who attended the fuller realization that here on the western coast of the United States there is established a community possessing to a pronounced degree that spirit of art in which often enough so many distinguished and undistinguished European writers have unjustly declared us lacking.

One might travel the world over without finding another such organization, an organization exhibiting such splendid good-fellowship paired with such pure and artistic ideals. Other countries may boast of their Passion Play and other pageants. Still, we in the United States have our annual Bohemian Grove Plays with their unsurpassed natural setting of gigantic ancient redwood trees, furnished by a beneficent Providence and elaborately adapted for the purpose in view by the hand of skilled man. Nothing could better vivify the magnificent artistic possibilities in the United States—were it not for the one undeniable limitation, the exclusion of everything feminine from the preparation for and the actual performances of these Grove Plays. Inasmuch as women ever have played an important, constructive rôle in all artistic developments and in musical developments especially, it cannot be denied that even the most inspired organization is bound to miss its ultimate object—the establishment of an art Mecca for the country—as long as the co-operation of woman is frowned upon.

## MORE RECOGNITION FOR MUSIC

The wind-band has long been a victim of maltreatment in this country, suffering alike at the hands of the leader, the public and the composer. Recently, however, the American band situation took a turn for the better and now comes a cable from Europe's heart, Paris, telling of Walter Damrosch's plan for improving army music. In brief, the project is on the lines suggested in the columns of MUSICAL AMERICA several months ago, when Arthur A. Clappé gave a comprehensive interview on the subject.

The training of thousands of American musicians by the French masters of the wind-band in the newly instituted overseas training school established by Mr. Damrosch on the recommendation of General Pershing will, doubtless, work an overwhelming and wholesome influence on American band music. The need of such an institution is obvious and it is certainly not to the credit of certain officials on this side that they have persistently blocked the establishment of a Army bandmasters' school on these shores. No further proof is needed of the invaluable utility of the Governor's Island bandmasters' school, founded by Dr. Frank Damrosch and directed by the eminent band authority, Mr. Clappé.

Now that the French and the American generals have taken the initiative abroad let forces at home strive to renew efforts for the founding of a centralized American band musicians' training school.

War is playing weird tricks with art these days. For instance, the Custodian of Alien Property has taken over the right of enemy alien music and will invest the royalties in Liberty Bonds.

Which illustrates that even a "Domestica" Symphony may be put to some useful service.

A chamber music quintet is being sent out under the auspices of the commandant of the Great Lakes Naval Training Station to tour the country "for the good of the naval service and the country." And yet some Congressmen (wonder if they belong to the members who voted to exempt themselves from military service?) would place a destructive tax on this mighty constructive force.

Another problem faces the persons who believe that music and politics are synonymous. If the Bolsheviks have really declared war on the Allies should all Russian music be excluded in this country, or only the output of the Bolshevik composers?

## PERSONALITIES



Mme. Delia Valeri, the Italian Vocal Teacher (on the Left) with a Friend About to Disembark at Great Peconic Bay

Mme. Delia Valeri, the teacher of so many celebrities is not at all perturbed by the U-boat menace, as the accompanying picture testifies. Notwithstanding the presence in American waters of the German aquatic fox terriers, Mme. Valeri persists in seeking the pleasures to be found in a yachting trip around Long Island.

**Pirani**—Max Pirani, the young Australian pianist has joined the Canadian forces and is already in service overseas.

**Dubinsky**—Vladimir Dubinsky, the widely known cellist, and Mrs. Dubinsky are spending their vacation at Lyons Lake, Nassau, N. Y.

**Savage**—Before he went to Italy several weeks ago Paul Savage was a teacher of singing in New York. He has lately become an honorary member of the Bersaglieri, who are shock troops famous as sharpshooters.

**Huntzinger**—A daughter was born to Mr. and Mrs. Robert L. Huntzinger on Sunday, Aug. 18, at Harbor Point, Harbor Springs, Mich. Mr. Huntzinger is a member of the New York music-publishing firm, Huntzinger & Dilworth.

**Craft**—Marcella Craft, the concert and operatic soprano, is now on her way East from Riverside, Cal. where she has been spending the summer with her parents. Miss Craft will appear in New York next week with the San Carlo Opera Company.

**Rybner**—Dr. Cornelius Rybner and his daughter Dagmar de Cervel Rybner, have been passing their vacation in giving concerts for various war relief associations. Their latest concert at Oteora, N. Y., on Aug. 1, netted \$400, which brings the sum Dr. and Miss Rybner have contributed to war relief work up to \$3,500.

**Diaz**—Rafaelo Diaz, the young tenor of the Metropolitan Opera Company, who has been enjoying his summer at Avon-by-the-Sea, N. J., and increasing his operatic and concert repertoire, has given of his vacation time to a number of patriotic causes, one of which was a benefit for the Long Branch Auxiliary of the Red Cross, held recently, for which Mr. Diaz volunteered a generous program.

**Harrold**—Orville Harrold is among the singers who have been instrumental in raising large sums for war relief organizations. In his home state of Indiana Mr. Harrold has raised \$10,000 through concerts for the Red Cross. In Philadelphia, Brooklyn and at the New York Festival, the latter a Thrift Stamp benefit, Mr. Harrold has raised large sums for patriotic work and is the recipient of a written expression of thanks for his efforts from Secretary of War Baker.

**Monger**—W. Perceval Monger, who is now a private in the Canadian army at Barriefield, Camp Kingston, Ont., has been placed in charge of the music and dramatic entertainment of the soldiers stationed there. Already a quartet party has been organized and a one act play is being rehearsed for performance during September. Mr. Monger has had wide experience in the theatrical field, having been associated with Gracie Barker in his New York productions several years ago at Wallack's Theater.

**Franko**—Nahan Franko, the violinist and conductor will henceforth be known as Captain Franko of the Police Reserves. On Aug. 23 there was delivered to him at his home at Long Beach, L. I., a letter from Inspector John F. Dwyer, informing him that "because of his efficient services as member of the league" he had been appointed by Rodman Wanamaker, special deputy police commissioner, a captain of the Police Reserves and was directed to "report at headquarters for duty."

**Martin**—Beth Martin, daughter of Riccardo Martin the noted tenor, made her debut on Aug. 26 at the Gaiety Theater in "Lightnin'," a new play by Winchell Smith.





## POINT AND COUNTERPOINT

BY CANTUS FIRMUS

MR. CARUSO is doing noble work for the "New York-the-Best-Summer-Resort Movement" (started a few years ago by the Gotham innkeepers, in the lean days when the poverty-stricken hotel men had to depend on sales of biscuit Tortoni and peaches and cream at four dollars a corner). Mr. Caruso, you remember, decided to deprive himself of his customary mid-summer dash to the Riviera or the Colon, in search of inspiration and, incidentally, pointers on tone production from some of our noted Riverside Drive voice specialists.

Instead, he cast out all his cares, save his secretary, his accompanist, his valet and his bodyguard, and buried himself in his quiet, homelike boarding place located at the corner of Broadway and Forty-second Street. Not a soul was taken into his confidence, so the secret of his summer retreat was securely hidden in the notebooks of eighteen reporters and the front pages of eighteen New York daily papers.

The mystery of his disappearance was soon discovered, however, by the proprietor of the Chow Dog Shop, Inc., who also conducts one of the distinguished motion picture studios of the country, and in due time Mr. Caruso was offered a half million dollars, a Rolls-Royce car, a double sugar allowance, with a late model Chow thrown in as lagniappe for his appearance in three or four yards of film. After long and serious deliberation Mr. Caruso decided to accept the pup and the other considerations. Result No. 1 of his New-York-the-Best-Summer-Resort campaign.

And now Mr. Caruso, to complete his vacation record, ties himself in marriage to a lovely young thing, who used to applaud his *Canio* and *John of Leyden* from a Metropolitan parterre box. We begin to understand the meaning of the excited applause which emanated from a certain box during his *Samson* performance.

To think, that if Mr. Caruso had not decided to remain in the City, all this might not have happened!

But, bless you, En, none of us is jealous of your good fortune. We love you too much, even your *Samson*.

ABRIDE and a few hundred thousand for a summer's rest—that's Caruso.

A FRECKLE and a Bank Balance which may be visualized by carefully peeling the rim off a zero—that's some one we know intimately.

They are trying to take stock of the Chicago Symphony.

ARTISTS love solitude. We met ninety-four of them in one dot of a resort, each of them a voluntary recluse, determined to forget himself and his art for a few brief months.

### Proving that Art is Omnipresent in this Country

SEEKING seclusion, we went to an isolated place on a mountain top that looked quite promising.

"Just in time," said the manager, "tonight we are to have a concert by three singers stopping here who are connected with the San Carlo Company."

Then we sought a hotel, likewise out of the current of traffic. "Glad to see you," said the proprietor, "but excuse me a moment, I want to speak to Mr. Stransky and Mr. Lambert."

A little farm in a valley looked like a possible haven. "Sorry," said the woman in charge, "but the house is rented to a girl who expects to make her debut as a singer in New York next week."

"How about that fine little cottage buried in the trees on the top of that hill?" we asked.

"No use trying there. That's the summer home of Galli-Curci, the singer—perhaps you have heard of her?"

### Next Season's Programs? — Don't Bother, We've Arranged Them for You

MANY artists are greatly perplexed as to the form and make-up of their programs for next season, now that Bach and Beethoven are officially classified with liquid fire and poison gas. In reality the matter is quite simple, as you will observe at a glance:

Simply classify the list of native composers (any publisher will supply you with a thick catalog of brilliant names) alphabetically—Aaron, Aborn, Adam, and so on through the twenty-six letters. By following this method you can overlook no worthy composer, nor can you fail to secure surprising variety in your offerings.

### An Injustice to Bergson

The fisher of pearls who conducts the *Evening Post* "At a Venture" column (and a wholesome and entertaining column it is) remarks that "they are offering Henri Bergson all kinds of out-of-the-way jobs. First they wanted to send

him to lecture in the new University at Jerusalem; now they offer him a job in Australia. However, the final compliment of a job at Columbia University has not yet been handed him."

The "final compliment" to a poet, dear sir, is not a Butler berth, but a place with a New York music publisher doing patriotic pomes and cantata lyrics.

### Instructions for Concert-Goers

A courageous gentleman, who defies both the Prohibitionists and the foes of the "Prophète" by calling himself Meyer Beer offers some excellent advice to concert-goers in the current *American Weekly Jewish News*:

First, make it a rule to go only to such a concert where the performing artist is a triple star and has been advertised throughout the length and breadth of the country. An artist, in short, whose picture is in the papers each day, whose opinions on Greek philosophy and "How to Win the War" are sought by every reporter of genius, and whose salary is reputed to break his manager's bank every pay-day.

Do not, under any circumstances, permit yourself to attend a concert given by an unknown artist, or an artist who is just beginning a career. Your friends will call you an ignoramus, or accuse you of bad taste in music if you do. Fancy what people will say should you go to hear Smithy O'Brien or Mary Brown! Bear in mind your reputation!

Never buy your ticket in advance. Come at eight-fifteen, when the foyer is packed with people like a subway train under Broadway.

When you are finally inside the hall, do not sit down in your seat immediately. Stand up and gaze around the hall to find your friends and acquaintances.

When the artist appears do not give him a welcoming handclap. Give him the once-over and observe keenly the manner in which he sits down at the piano, puts his hanky into his coat-tails or coughs. After you have made these observations, communicate them to your friend in a loud voice. Make it a point to exchange opinions with your friend and to evolve the artist's horoscope, his sensational past, and his coming future in Reno. When the cries of "sh—" interrupt your deductions, go right ahead as before and only give in to the inevi-

## STEINWAY

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## CONTEMPORARY AMERICAN MUSICIANS

No. 31  
MARY K.  
WOOD

MARY KNIGHT WOOD (Mrs. Alfred Bishop Mason), composer, was born in Easthampton, Mass., April 7, 1857. Descended of old New England stock; daughter of Horatio G. A. T. Knight, four times Lieutenant-Governor of Massachusetts, manufacturer and philanthropist, and Mary Ann Huntoon of French-Huguenot descent. Educated in the Charlier Institute, New York City, and Miss Porter's School, Farmington, Conn. First serious music studies begun under Karl Klau-



Mary Knight Wood

In 1879 married Charles Greenleaf Wood. Going to that city to live, she studied there under B. J. Lang and on later moving to New York, her teachers

were J. H. Cornell and Henry Holden Huss. Has traveled extensively through Europe. For eight years lived in Mexico, where Mr. Wood was treasurer of the Vera Cruz and Pacific Railroads. Made a collection of Mexican curios, including one of the world's finest collection of Mexican pottery. First published song was "The Wild Rose." Since then has published over fifty songs, including "Ashes of Roses," "Thy Name," "Songs of Sleep, several with violin and cello obbligati. Most recent songs just published are "A Song of Joy" and "An Egyptian Love Song," the latter based upon a theme heard on the banks of the Nile, where the composer spent a winter. Her songs have been sung in public by most of the best known contemporary vocalists. An original member of the Manuscript Society; also belongs to the MacDowell Club and the Cosmopolitan Club. In 1914, after Mr. Wood's death, she married Albert Bishop Mason, lawyer and author, well known in public welfare work in New York City. Present home is in latter city in winter and Onteora, N. Y., in summer.

table when your deductions are completed. \* \* \*

During the intermission, if you are a man, loll around the foyer and exchange the latest news of the ball game with the musical critics, if you are honored with their acquaintance. If you do not know the musical critics, stroll up to the most commonplace looking lounge of the lot and say to him, "Don't you think So-and-So (the artist) is rotten?" He will immediately give you the glad sign of the Order and you will be initiated into the charmed Circle of the Critics.

### In Other Words Americans Are Not Wanted Particularly

AN ADVERTISEMENT appeared on page 6 of the Aug. 24 issue of MUSICAL AMERICA which read in part:

"A manufacturing corporation located in a small Rhode Island town desires to introduce and stimulate musical art in the community of which it is the most important institution."

"Correspondence is invited from pianists, violinists and cellists of European training and of the highest musicianship."

The italics are ours. It appears to us that the most immediate need of this concern is someone "to introduce and stimulate musical art" under its own skin.

We haven't encountered such an example of bourgeois arrogance and impudence for some time.

### Is a Musician as Good as a Peanut Vender?

MUSICIANS as a class are not as concerned over the action of the barbers in raising the cost of hair-cutting as they might have been some years ago. But anyhow, it is sweet to contemplate that barbers, immediately after their action, are classified in Washington as non-essentials.

Evidently the Congressmen who drafted the twenty-per-cent-tax-on-concert-tickets bill are not on the committee which issued this list of non-essential occupations. Those sagacious law-makers would classify musicians with barbers, soda dispensers and peanut-vendors—and probably apologize to the latter group of gentlemen for the poor company they are placed in.



## Scala Forces Reorganized by Western Syndicate; Plan Transcontinental Tour

New Organization Includes Leading Actors in Musical Development of the West—Distinguished Stars to Be Heard with Organization—"Five Dollar Opera at Two Dollar Prices" Will Be Policy

RUMORS that a group of Western managers were planning to invade the operatic field on a big scale have been confirmed in the announcement of the plans of La Scala Grand Opera Company, which has been newly organized on a national scale, and booked for a transcontinental tour embracing the principal cities of the United States and Canada.

The old La Scala company has been playing on the Pacific Coast for the past three years, under the direction of Berry and Behymer of Los Angeles. The new syndicate, which has taken over the company, is composed of Sparks M. Berry, L. E. Behymer of Los Angeles and J. R. Collins, C. H. White and Laurence A. Lambert of Portland, Ore.

The combination of these business interests, the Berry-Behymer and Ellison-White and Lambert forces is significant in so far as the musical progress of the Western States is concerned.

L. E. Behymer, the well-known Los Angeles musical manager, is a pioneer of the Pacific Coast, who has for years



Men Guiding Destiny of the Reorganized La Scala Opera Company; Above: Left to Right, R. J. Collins, Bradford Mills, Laurence A. Lambert; Below, T. R. Ellison, L. E. Behymer, Sparks M. Berry

been the leading factor in the musical development of California. Sparks M. Berry, with whom Mr. Behymer has been associated in opera, is a veteran operatic impresario of many years' standing and wide experience, dating back to the days of the old "Lombardi Company." The Ellison-White people have for years been the dominating factor in Chautauqua and Lyceum work in the Northwest, and last spring established the Ellison-White Musical Bureau, under the management of Laurence A. Lambert, who has already become a force through the establishing of successful concert courses in western Canada.

The operatic program of the new syndicate is an ambitious one. The distinguishing feature of the project is that the company will do something heretofore never attempted—present grand opera upon a scale worthy of the support of discriminating music-lovers; opera that has never before been offered at less than a \$5 scale, at \$2 prices.

The roster of the company comprises a long list of distinguished stars of international fame. There will be an orchestra of thirty-six players, under the leadership of Chev. Fulenzio Guerrieri, and a chorus of forty members.

The repertoire of the company will contain a long list of well-known operas of the old school, in addition to the modern operas of Puccini. Several novelties will also be presented, among which are to be a magnificent production of "The Geisha," featuring Tamaki Miura, and a revival of "The Daughter of the Regiment."

Among the artists already engaged are Tamaki Miura, the noted Japanese

prima donna; Edith Mason, formerly with the Metropolitan; Evelyn Scotney of the original Russell's Boston Opera Company; Cesar Nesi, Giuseppe Corallo and Theodore Kittay, tenors; Ada Paggi and Mme. Fely Clement, mezzo-sopranos; Ernest Coronna, Carl Formes, Marion Green and Gino Santini, baritones; Italo Picci and Howard White, basses. The stage will be under the direction of Kay-beaut, with Guerrieri as musical director.

The tour will be under the personal management of Sparks M. Berry, impresario, and Laurence A. Lambert, business manager, with whom will be associated Robert J. Collins as advance manager, and Bradford Mills, publicity representative. Rehearsals will begin the first week in September.

Mme. Van der Veer and Reed Miller in Concert at Atlantic City

ATLANTIC CITY, N. J., Aug. 25.—On Aug. 18 an immense crowd attended the concert on the Steel Pier, when Conductor Leman and his orchestra had the assistance of Mme. Nevada Van der Veer and Reed Miller as soloists. Mme. Van der Veer was heard in Gounod's "Flower Girl" from "Faust" and her voice seemed even more fascinating than on her previous appearance here. Mr. Miller also made a profound impression. Samuel Belov, Roger Britt, Irving Bancroft and Roy Comfort, soloists of the Pier Orchestra, were heard in a four violin solo. Katherine Grey, soprano, in admirable fashion sang Wagner's "Elizabeth's Prayer." J. V. B.

New War Song Commended by President Wilson and Secretary Daniels

A new song for our troops "over there" has just been issued by a Boston publisher. It is entitled "Yankees on the Rhine." The composer of the song is John A. O'Shea, and the author is F. N. Graves. There is an abundance of excellent melodic matter and the necessary "swing" to it that should make "Yankees on the Rhine" prove to be one of the best songs of its type published. The song has received the approval of President Wilson and Secretary Daniels, both of whom have ordered the score to be submitted to the Naval Band at Washington for possibly use in the army and navy. The President, through the Commission on Training Camp Activities, commanded Prof. Walter R. Spaulding of Harvard University to pass on the merits of the song, and he was written to Washington praising it highly.

Miss Zucca and Mrs. Leve Appear in Camp Devens (Mass.) Concert

AYER, MASS., Aug. 17.—Mana Zucca, pianist-composer, was at Camp Devens this week and, with Mrs. Claudine Leve, soprano, contributed the music for the dedication of a new Y. M. C. A. hut. This new hut was built with money contributed by the girls of Miss Porter's school at Farmington, Conn. Only patriotic songs were sung at the dedication, but on the following day Miss Zucca and Mrs. Leve gave the soldiers a regular concert.

Emily Gresser Heard at Many Camps During Summer

Emily Gresser, the young violinist, has had a busy summer playing for our soldiers and sailors. Among the camps at which she has appeared are Fort Totten, Ellis Island, the Brooklyn Navy Yard, a number of battleships, Camp Upton and Camp Merritt, also in a number of hospitals. She is now on tour for two weeks in the Southern camps.

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# All Vacations Should Be "Stage-Managed," Says Frieda Hempel

**Metropolitan Prima Donna Says Unplanned Vacation Is Like Singing Unknown Opera Without Cues—Outdoor Life in the Adirondacks Fitting Soprano for Strenuous Season Ahead—Has Begun Work on New Rôle**

AFTER spending a few days with Frieda Hempel up in the Adirondacks, one is convinced that she has evolved a fine theory for happy and helpful vacations—and the theory works. Mme. Hempel's vacation guests must be up and doing with a heart for any fate—and they must be up early, too; for life at The Larches begins not long after sunrise.

The noted Metropolitan soprano has long been a worthy exponent of how to live on twenty-four hours a day, and when it comes to resting on twenty-four hours a day she is superb. She can crowd more rest and wholesome joy into her few idle weeks than anyone the writer knows, and for speed in acquiring a becoming tan and aristocratic freckles in a given time, few would care to challenge the "Daughter of the Regiment."

"Breakfast at 7.20—golf at 8.00," was the first good-night message at Lake Placid. Promptly at the latter hour Mme. Hempel and her husband, William B. Kahn, were started on their daily round of the 18-hole golf course. Mme. Hempel is striving hard to be a golf champion. She plays a much better game this year than last, but Mr. Kahn still holds the honors.

It was during the five-mile walk that the golf game demands that Miss Hempel was asked about vacations, and how to take them.

"Just let go all your work and worries, and your plans and your prospects," answered the singer promptly. "Lock up your piano, put your scores away in moth balls and go gyping with a clear conscience. It isn't easy at first, I can vouch for that. It used to be such a temptation to hang on just a little bit—to do a little practicing every day. But finally I learned to shut out my music as completely as I shut out all the rest of the world when I go to my dressing room the night of a performance.

"Every singer should be compelled to take a vacation every year—a real vacation that rests the soul as well as the voice. A period of absolute rest, no matter how brief—if brief it must be—is of vital importance to her work. I know how ambitious students want to keep right on studying, and ambitious sing-



Resting Does Not Mean Lounging in a Hammock, as These Snapshots of Frieda Hempel's Vacation Will Prove. On the Left Mme. Hempel Is Seen Perfecting Her Game of Golf. Mr. Hoover Would Approve Her Care of This Embryo Mutton, Which the Center Picture Shows. On the Right She Is Illustrating the Wisdom of Seeking the Mountains in Blackberry Time

ers to keep right on singing. But it doesn't pay.

## Finding New Visions

"It isn't so much the strain on the voice, for a well-trained voice will stand a great deal," continued Mme. Hempel; "it's the strain on the spontaneity of one's work—the freshness of it. In continuous work of any kind there always is the danger of becoming a slave to habit and routine—of getting in a rut. Ruts are so comfortable, once in them, it is an effort to get out. And in a rut we lose our vision, or at best the vision becomes very dull.

"I love the sea, but when I want my own old visions brightened and am searching for new visions, I go to the mountains. The mountains have such a way of putting things in their right places; of giving them their right values."

The listener did not at that time know that the next day there was to be a party of guests, and that the hostess had planned a hiking trip to the top of Whiteface Mountain as an appetizer for dinner. Whiteface is the highest peak in that vicinity, but with vivid memories of the Matterhorn and Jungfrau Mme. Hempel counted the climb as child's play—a mere day's ramble. The other climbers, however, were a trifle confused in their feelings at first. They came back too sleepy to eat, and too hungry to go to bed. But a few moments' rest and the world was all right again. The tired feeling vanished and the vision remained.

"Vacations must be concentrated these days," explained Mme. Hempel, "as they are growing shorter and shorter every year. With the lengthening opera and concert seasons, and the added charity and war concerts, few singers may now be counted among the leisure class. Many of them are not even sure of their Saturdays and Sundays off.

"To be a brilliant success," insisted the soprano, "vacations must be well stage-managed."

"Stage-managed?" came the echoing inquiry.

"Yes," she affirmed, "though you may be your own stage manager, providing you are a strict one. An unplanned vacation is just about as peaceful and restful as singing an unknown opera without cues would be. Imagine sitting in one's dressing room, not knowing what you were going to sing or when you were going to sing it. \* \* \* I tried one of those unplanned vacations once."

She laughed as she recalled it, but confessed that it was not laughable at the time. It was after one of her first opera seasons, and she was thoroughly tired of constant rehearsals and performances—of working all the time and living by the clock. She was looking forward eagerly to her vacation, and just then she said a vacation meant to her doing just what she pleased just when she pleased.

"Have you ever tried doing that?" she asked abruptly. "Well, don't. There may be harder things than idling through haphazard days, but I can't imagine what they are."

Mme. Hempel had the usual experience of people accustomed to a thoroughly planned life, who go on unplanned vacations. Being able to spend the day exactly as she chose, the choosing was difficult. Having decided on one form of diversion, she invariably changed the decision half a dozen times, and in the end generally wished she had done something else.

But the Lake Placid days are perfectly stage-managed. There are three fixed and unalterable daily diversions. Golf in the morning, and tennis and swimming in the afternoon. On the tennis court Miss Hempel fears few rivals, and frequently leaves Mr. Kahn with a "love" score.

The swimming trail leads down to the beautiful home of the Victor Herberts on the edge of the lake. Mr. Herbert is writing another opera of merry melodies, but he forsakes them gladly to join the famous swimming quintet—Mr. and Mrs. Herbert and their daughter, Ella; Mme. Hempel and Mr. Kahn. The water sports are always lively, and after the fancy strokes comes the diving contest. Mme. Hempel dives as she sings—with perfect pitch.

The days are not so definitely planned but there is time for interpolated numbers, as there is in "Marta," "The Barber of Seville" and the "Daughter of the Regiment." Two birthdays have marked the honeymoon vacation—Mme. Hempel's on June 26 and Mr. Kahn's on July 31, and of course friends came to share in the festivities of the cake and the candles.

Then there are many friends in the Lake Placid music colony, and occasional informal gatherings. Mme. Marcella Sembrich is a noted neighbor, in her snug retreat not far from The Larches. Mme. Sembrich recently entertained at tea in honor of Mme. Hempel, among the guests being Mrs. Paul Cravath and Miss Cravath of New York.

"Loon Lake and Plattsburg—breakfast at 7.00," came in Mme. Hempel's

golden tones one night, as she wished us pleasant dreams.

It proved a delightful day's outing, and in a week or two Mme. Hempel will make the trip again—the next time to sing for the men at Plattsburgh.

An important and absolutely unalterable part of the perfectly stage-managed plan has been overlooked. It is the movies, every night, rain or shine. Thursday night is the great event of the week, for that is Charlie Chaplin night, when Mme. Hempel, as the small boy would say, "laughs herself sick."

"Well, my vacation is nearly over," said Mme. Hempel rather regretfully, as she sped the parting guest. "Tomorrow I begin to study my new rôle."

This new rôle will mark the prima donna's seventh season at the Metropolitan. It has not yet been announced, but rumor has it that the rôle is one to which the singer is as admirably adapted as she was to her last season's sparkling Maria.

"And speaking of vacations," added Mme. Hempel, "you might say that the only thing harder than dropping all your work and beginning a vacation is dropping all your vacation and going back to work."

L. W.

## Helen Jacobs to Play at Southern Camps with Own Company

Helen De Witt Jacobs, Brooklyn violinist, who has now been made one of the Army and Navy war entertainers, is shortly to be sent south by the War Council to play at the Army camps there. She has been playing every week for the past eleven months for the Navy and at the hospitals, marine barracks, Y. M. C. A. huts and on board Army transports. Miss Jacob has her own company, of which her sister, Marjorie Jacobs, pianist, is a member. The other artists are Francis Vernon, reader, and Theresa Smith, soprano.

A. T. S.

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# The Musical Alliance and the Status of the Musician and Music Teacher under the "Work or Fight" Order

IN our August 17 issue, in discussing the "Work or Fight" order issued by Provost Marshal General E. H. Crowder, of Washington, we referred to the fact that a number of local boards who have this matter in charge have interpreted the order in such a manner as to insist that musicians generally, music teachers, organists, indeed all not engaged in active concert and operatic enterprises were considered not to be engaged in any useful occupation and had been compelled in a number of instances to sacrifice their work, leave their jobs, and had been, furthermore, forced into occupations that did not pay them sufficient to sustain their families.

The ALLIANCE took the matter up with the Provost Marshal General and received a letter from him, which we published. In this letter the Provost Marshal General quoted the telegram sent out to the draft executives in all States under date of July 5. This telegram stated that "all persons engaged and occupied in and in connection with games, sports, amusements were to be included in the order, excepting owners and managers, actual performers, including musicians in legitimate concerts, operas, motion pictures or theatrical performances and the skilled persons necessary to such productions, performances or presentations."

In order to get a more definite ruling, particularly as the paragraph referred to had been interpreted by many of the local boards to class, as we said, musicians, music teachers, organists, even, as not engaged in any useful occupation, a further letter was sent to the Provost Marshal, which elicited the following reply:

## WAR DEPARTMENT

### OFFICE OF THE PROVOST MARSHAL GENERAL

Mr. JOHN C. FREUND, President the Musical Alliance of the United States, New York.

Dear Sir:

I have your letter of the 1st instant in further reference to the regulations which provide for the withdrawal of deferred classification and order number of registrants found to be idlers or engaged in non-productive employments, and the application of these regulations to musicians.

You request a ruling on the subject matter of my telegram No. B-1885.

Permit me to say that it is not considered that any further rulings with reference to musicians are required at this time, inasmuch as action by the boards under the regulations to which you refer is limited to registrants who are found upon investigation to be idlers or engaged in non-productive employments. The occupations at present classed as non-productive have been carefully defined and the administration of the regulations under such

general instructions must be left to the Draft Boards with reliance upon them to construe their instructions properly.

E. H. CROWDER,

Provost Marshal General.

By

JOSEPH FAIRBANKS,

Lieutenant Colonel, N. A.

It is evident from this that Provost Marshal General E. H. Crowder stands simply by his original order, and has left its interpretation to the local boards, which leaves the matter practically in their hands. In other words, it would seem as if the Provost Marshal had declined responsibility and had shifted the responsibility to the local boards, so that there appears to be at the present time no redress whatever for those musicians, music teachers, organists, who have been discriminated against as being engaged in no useful occupation.

It is our conviction that there should be a united protest made against such rulings. To declare that the musician, music teacher, the organist even engaged in church work, the musician who does not happen to be actually singing in concert or in opera are not engaged in any useful occupation is virtually to take the stand that music has no useful place in our life in time of war.

When we remember what music means, particularly at this time, when we recall the wonderful generosity and public spirit of our musicians, when we think what music means as a help to aid us in winning the war, whether in cheering the troops in camps, in the trenches, in parades, it seems almost inconceivable that any public official of high standing could take the position which has been taken.

It all goes to show, as we have urged again and again, the need of a great, central organization such as the ALLIANCE, so that our legislators, as well as our educators, our public officials, the War Department even may realize that in this discrimination against those actively engaged in the musical field, they are assuming a position which we believe to be unwarranted and, furthermore, are asserting a principle which we are convinced is revolting to the intelligence, as well as common sense, of the American people.

*John C. Freund*

President of the Musical Alliance.

## The Greatest Organizer of Musical Activities in This Country

I cheerfully will become a member of the Musical Alliance of the United States and enclose by membership dues to a very worthy and much needed organization and Mr. Freund is to be congratulated, proving himself the greatest organizer of musical activities in this country.

KATHRINE GREY,

Philadelphia, Pa., July 23, 1918.

## We Have Long Needed This Wonderful Organization

Enclosed please find \$1 for membership in the Musical Alliance of the United States. I am universal in my desire to be numbered among the musicians to vote the Alliance the greatest organization for the betterment of everything musical. We have long needed this wonderful organization.

JERE SHAW,

Atlantic City, N. J., July 23, 1918.

## Berkshire String Quartet "in Hearty Accord"

The members of the Berkshire String Quartet are in hearty accord with the aims of the Musical Alliance, founded by Mr. Freund, and beg to be accepted as members.

HUGO KORTSCHAK,  
EMMERAN STRIBER,  
CLARENCE EVANS,  
SERGEI KOTLARSKY.

Pittsfield, Mass., Aug. 2, 1918.

## A Privilege to Belong

Enclosed please find a draft for \$1 for membership in the Musical Alliance. I consider it a privilege to belong to such a splendid organization.

FRANCES YOUNT,  
Director of Community Music.  
Potlatch, Idaho, Aug. 5, 1918.

## Wishes It Great Success

Enclosed please find \$1 in payment of my membership in the Musical Alliance. I wish it great success.

META TERSTEGGE,  
Newark, N. J., Aug. 8, 1918.

## Heartily in Sympathy with the Objects

I am enclosing check for membership in the Alliance. I am heartily in sympathy with the objects of the Alliance and wish you success.

LEONORA DOUGAN,  
Plymouth, N. H., Aug. 8, 1918.

## The President of the Philharmonic of Honolulu Will Aid the Cause

I enclose herewith my personal application, with a check for membership in the Musical Alliance. If we can do anything to advance the cause of your organization, let me know.

L. TENNEY PECK,  
President, Philharmonic Society;  
President, First National Bank of Hawaii.  
Honolulu, Hawaii, Aug. 2, 1918.

## Two New Members from Clarksburg, W. Va.

Enclosed please find \$1 for membership in the Musical Alliance.

CLAUDE H. ATZRODT,  
Clarksburg, W. Va., Aug. 6, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.

SIDNEY W. WRIGHT,  
Clarksburg, W. Va., Aug. 6, 1918.

## O. J. De Moll of Washington (D. C.) Joins

Enclosed please find \$1 for membership in the Musical Alliance.

O. J. DE MOLL & CO.,  
Washington, D. C., July 18, 1918.

## Mrs. Theodore G. Staats of Newark (N. J.) a Member

Enclosed please find \$1 for membership in the Musical Alliance.

Mrs. THEODORE G. STAATS,  
Newark, N. J., July 18, 1918.

## H. Donald Bunows Joins

Enclosed please find \$1 for membership in the Musical Alliance.

H. DONALD BUNOWS,  
Tuckahoe, N. Y., July 1, 1918.

## Robert G. Summers of Brooklyn (N. Y.) in the Fold

Enclosed please find \$1 for membership in the Musical Alliance.

ROBERT G. SUMMERS,  
Brooklyn, N. Y., June 10, 1918.

## Good Wishes for Its Success

I enclose dues for membership, with most sincere good wishes for the success of the Alliance.

LOTTA DAVIDSON,  
Brooklyn, N. Y., June 12, 1918.

# THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

**FOUNDED** to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.  
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# Says Great Weakness of American Pupil Is His Inability to Study Alone

Herbert Witherspoon Discusses Vocal Teachers and Methods — "Old Natural" System Best, He Finds — All-Around Development Necessary

By HAZEL GERTRUDE KINSELLA

THE writer had the great pleasure, a few days ago, of talking on matters musical with Herbert Witherspoon, the well-known American teacher of voice, who is spending a well-earned vacation at his summer home at Darien (called "Dairy Ann" by many of the residents), Conn., and during the interview, Mr. Witherspoon said, with authority, many things which should be of great interest to American voice students. One feels, instinctively, after talking with Mr. Witherspoon, that he is entirely sincere in his art, and that he would never knowingly give a student an insincere or thoughtless judgment or advice upon his work.

"Art," he said, "is an idealism of nature, and singing, of all the arts, must be most developed by spontaneous naturalness, just as one learns to walk or dance. People often forget that singing, to be successful, must be purely natural. One must, however, train to practice correctly, and in this must have the help of an interested and honest teacher. No teacher is too poor to be honest. He should, after a pupil has been given a fair chance or trial, honestly tell that pupil just what chance he or she has for success, especially if the study be undertaken for professional purposes, but always in a kindly spirit. It is bad business for a teacher to over-encourage an untalented pupil. The disappointment is greater in the end, for the student, and such methods put the studio in disrepute.

"No, self-study in tonal work is largely impossible. The great weakness of the American pupil (the foreign as well) for the past few decades has been his inability to study alone. He often lacks both industry and originality.

"It is too bad, but a familiar type among vocal students for the past several decades has been that person who would become a Melba or a Caruso in six weeks, who wanders from pillar to post, from teacher to teacher—staying about a week with each—from method to method, hunting some new miraculous stunt which shall be a short cut to glory.

"But if there has been a change in the manner of vocal study, there has also been a change in the way of teaching. This is an era of such a colossal quantity of fads and fancies, and so much fraud and nonsense, so-called scientific, regarding voice and singing, that many so-called artists and students are weird and curious beings. It has been a hobby of mine, for the past little time, to make a collection of these fads, and I have in my note-book now about sixty of them which would be funny and ridiculous if they were not so dangerous. They are not scientific at all. It is undoubtedly true that in the desire to probe the inner



Herbert Witherspoon, the Noted New York Vocal Teacher

workings of the art of singing, scientifically, accompanied by a desire to simply see how the wheels go around in the vocal machine, teachers have been led far away from the old simple truths preached by the great masters of song. The result has been that they have been teaching effects instead of causes.

"The vocal machine is subject to the same laws which govern the rest of the human body, and we can learn to sing only by obeying the law which nature makes invariable.

"It is, therefore, a rather curious paradox that after all our scientific research, upon which many of us have spent twenty-five years or more, we are brought back to the realization that the old natural methods are best, that singing is dependent, just as the old masters taught, upon a perfect control of the breath both as regards inhaling and exhaling, and upon the fine art of perfect pronunciation which is now called diction. This makes possible the creation of tone free from throat and muscular interference, which can be emitted freely and naturally without destroying the pronunciation, or the emotional color of the mood, and takes away forever the so-called local effort and the arbitrary control of palate, tongue, lips, and so forth—also some of the offensive and artificial singing to which we have had to listen for a long time."

"A singer must practice purely physical exercises, as many as seems wise, for a singer's body must be brought to the highest point of development. He must then be taught the combined breathing, diaphragmatic and intercostal, the effort of the latter extending around to the back. This is the natural breathing used by the human being for every physical effort the least bit beyond the point of rest, but is little used by many on account of inactivity. Its use makes correct singing, tone placement, and relaxation, automatic.

"Pronunciation should be studied as a fine art, so that the singer can make all the vowels and consonants exactly as they should be made and without interfering with his tonal quality by unnecessary effort. The old lyric repertoire required a flowing voice and a most beauti-

ful technic, while much of the modern type of music requires a declamatory style. Therefore the student should work more, at first, to cultivate the floating attack of tone, and upon more lyrical music. Later he may do much of a bigger style of music to develop power. He should first sing—in operatic music—works of the early Italian and French style, Rossini, Verdi, Gounod and Donizetti, and should avoid all Strauss and Wagner.

"The younger a student begins musical study, the better—most young people can begin singing at the age of sixteen or seventeen. In regard to practice, the length of time must be limited according to the capacity of the pupil, but ordinarily, two hours of technical study a day is enough for the average student. There should also be at least two hours a day spent on the study of music, either theoretical or in the learning of new repertoire. Then two hours a day should be spent on the study of languages, and a certain period each day in studying acting, grace, bodily poise, and so on. The art of singing well is much more mental than physical. The singer should become a thorough musician and should read much of musical history and biography. The average singer is no musician, many of them hardly know how to count time, and bother the conductors with whom they sing.

"The best way to study a song is to read the text first after playing the song over to get a general idea of the mood of the composer, then the song may be learned with more appreciation of the musical meaning, after which the phrasing should be studied most carefully, so that the musical phrase and the text phrase may be made to exist as one. It is also important to study the song so that one may know when it is wiser to sacrifice the completeness and continuity of the text to keep the music pure. Naturally the study of the operatic role should include a complete study of the history of the times and individuals to which the opera refers, so that the artist has an intelligent grasp of the whole subject.

"The student of singing must take care not to do, for a time, too much church and other public singing—especially church singing, for in it there is often too little preparation, the singing of much music not well learned, and the cultivation of bad habits."

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To Sing "Star-Spangled Banner" Daily in Iowa Schools

CHARLES CITY, IOWA, Aug. 19.—It is to be required that every school in Iowa sing the "Star-Spangled Banner" once each day. The State Council of National Defense has asked the State superintendent of public instruction to prepare a patriotic program of songs to be observed in the schools of the State. A movement will be started at once by the State Council to organize Liberty Choruses in the different cities and towns of the State for the purpose of promoting patriotic singing. The music departments of the State Teachers' College at Cedar Falls, the State University at Iowa City and the Iowa State College at Ames have been named by the State Council to arrange outlines of patriotic programs and plans for the organization of these choruses. In a few cities of Iowa such choruses have already been formed.

At her appearance at the Woodmont Country Club recently Florence Otis, the New York soprano, sang Frederick W. Vanderpool's "Ev'ry Little Nail," featuring it in her group of children's songs, which also included compositions by Mana Zucca, Foster, Milligan and Warford.

## FLORENCE BODINOFF SPENDING SUMMER ON HER WISCONSIN FARM



Mme. Florence Bodinoff, the Danish soprano, has sought refuge from the city's heat on her farm in Wisconsin. The accompanying illustration is a recent photograph of Mme. Bodinoff with her son, Gordon.

Lotta Madden Working on Next Season's Recital Programs

Lotta Madden, the young concert soprano, has returned to New York from her summer's vacation in western Pennsylvania, and is now at work on the fall's recital programs. Besides making her concert appearance in New York, Miss Madden is expected to be heard in Chicago and in Boston during the coming season. In addition to these and other engagements, Miss Madden has routine duties to perform in New York; at the American Institute of Applied Music, at which she has been engaged as teacher, and as soloist at the Seventy-sixth Street Synagogue, where Clarence Adler is organist.

Martha Atwood, soprano, will be heard in her second New York recital on the afternoon of Oct. 30.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

## A Veteran Writes About the Music of "America"

To the Editor of MUSICAL AMERICA:

Recently, on the seventy-fifth anniversary of my birthday, a lady presented me with several back numbers of MUSICAL AMERICA. Having been out of the musical world for a long time, I was not aware of the existence of the publication and pursued the contents greedily. Among other things, a communication in the number of June 1, 1918 (page 30), by Angelo M. Read, Buffalo, N. Y., May 22, 1918, attracted my attention. The heading, "Wants Music of 'America' Re-written by American Composer."

I had thought of that matter many times before and had the inconsistency of using that particular music at the present time, when things German are not in favorable odor in America. Mr. Read does not state that the music is and has been used in Germany as much for a national anthem as any other, under the name "Heil dir im Siegerkranz." Briefly, the music was made by Henry Carey, an Englishman, in 1742, and used as the English national anthem, "God Save the King." In 1790 Heinrich Harries (German) made the poem "Heil dir im Siegerkranz," which in 1793 was introduced in Berlin, wedded to the music of "God Save the King" and used as such in Germany ever since. In 1842 the Rev. Samuel Francis Smith made the poem, "My Country 'Tis of Thee," and adapted it to the music of "God Save the King," and it has been sung as such ever since.

The poem as a national inspiration has no equal in the annals of national anthems, and should remain the inspiration of patriotism for ages to come. The music, however, should be American.

Now comes the end of the story. On the seventy-fifth anniversary of my christening, which was in 1843, "on the Spree," but having atoned for that crime by sixty years' residence in the United States, having done my bit in the Civil War and casting my first vote for Abraham Lincoln, I might fairly well pass as "American." Well, as I said, on the seventy-fifth anniversary of my christening my fairy godmother, who lives on Mount Parnassus, which is still neutral territory, brought me the music for a new setting of Samuel Francis Smith's magnificent effusion, "My Country 'Tis of Thee." It was at five in the morning that it flashed on me as a whole. I got out of bed, noted it down, and I have

got it. It is entirely original, simple and singable as a solo, quartet or chorus by millions of voices.

So, 'nuff said, and this is what I want to get at, Mr. Freund. What would you advise me to do with it or about it? You are competent to give this advice, if anyone is, and I ask it for the sake of "Old Lang Syne" for once or oftener I knew you in the bygone days. In 1866 I was advance agent for P. S. Gilmore, piloting Camilla Urso and others of his various enterprises. Later I was with Max Strakosch during the period of his Ronconi. Parepa, Brignoli and others, Minnie Hauk, Clara Louise Kellogg and numerous others I knew. Carlotta Patti was married to his brother, Maurice. I have known many artists of international reputation, now gone, and I remember a young fellow of musical propensities named John C. Freund, but do not remember exactly whether he dates back as far as when Strakosch held forth in the old Academy of Music, Max Maretzek being conductor, and at one time Luigi Arditi, of "Il Bacio" fame, being assistant.

But I remember Freund later in 1883, when I was concerned in a mix-up of the then incipient auto musical instruments in which the late John McTammany, Bill Tremaine of the Aeolian Company, Charley Fisher of the Munroe Organ Reed Co., Professor Gally and others were concerned in numerous lawsuits, etc., and Freund had a musical paper.

Now, Mr. Freund, tell me what I shall do with the music of the American anthem, and you may do me a service, benefit yourself or MUSICAL AMERICA, and "American music" may benefit the American nation and be instrumental in helping me in my great hobby, which is "to declare the intellectual independence of the United States of America in matters of art, music especially"; and I can tell you I am full of ideas on that subject, as a dog is full of fleas. Of course, I am *Non compos mentis*, but then others have been in the same fix. They are dead, as I will be soon, but the subjects which they were crazy about are living facts. I myself during my school days in Berlin have pelted Dr. Hahnemann with mud, and Wagner at that time was called crazy; even his "Tannhäuser" was thought impossible. I knew George Westinghouse when he was out at the elbows and hadn't enough to pay his week's board, when they called him crazy. Well, his air-brake is in every part of the world! The intellectual declaration of independence is more than a burning question of the times. The American people must be made to think for themselves, and not delegate the task to England, as in the past.

So will you help me, or shall I help you in your Musical Alliance propaganda?

Very sincerely yours,

PAUL PFERNER.

Portland, Ore., Aug. 12, 1918.

[Mr. Pferner has been requested to send on his manuscript to New York.—Editor, MUSICAL AMERICA.]

## Rallies to Support of Critic

To the Editor of MUSICAL AMERICA:

In your issue of to-day's date there appears a letter in the "Open Forum," bearing the caption "Breaks a Lance with MUSICAL AMERICA'S Critic." If the only strength the writer, Irene V. McCabe, can summon is that contained in her argument, I fear the lance wouldn't even be bent, much less broken.

I was one of the audience at the Stadium concert referred to, where Miss McCabe was one of the soloists. As to whether the score of "Lovesight" calls for hard or soft sticks I know not, and care less, and in bringing up this unimportant point Miss McCabe is getting away from the main issue, which is whether or not the composition has any real worth, and is making a mountain out of a mole hill. I, for one, am thoroughly in accord with B. R. in his opinion that the composition has no originality and very little merit.

The gentleman who accompanied me

to the concert, in addition to probably knowing as much about music as Miss McCabe, has a great deal more knowledge of such things through experience, to my mind summed up the whole thing most tersely when he remarked, at its conclusion, "It reminds me of nothing so much as burying a flea with full official ceremonies." We're still trying to find out what all the fuss is about.

At the time I heard some talk about their having to close down the Stadium concert because the expenses were not being met, and I could not help wondering, particularly in view of this circumstance, why Mr. Volpe, the conductor, thought it worth while to pay musicians to rehearse a composition which had so little to recommend it. That Miss McCabe felt pleased and honored at the privilege of singing the part bears evidence of the friendship which, it seemed to the hearer, exists between her and the composer, as well as her youth and inexperience. Had Mme. Vicarino, who, as you say, is a New Yorker born of Swiss-French parents, taken exception to the fact that she was placed on the program with so mediocre and tiresome an offering, she would have been well within her right, but when Miss McCabe has the temerity to object to Mme. Vicarino being called the principal soloist, it is plainly a case where "fools rush in where angels fear to tread." Is it possible that Miss McCabe considers herself the equal of Mme. Vicarino through virtue either of voice, technique, experience, artistry, personality, temperament or reputation?

If some of the young artists could only get a fair perspective on themselves it might be of great assistance to them in finally gaining the goal toward which they strive. Finally, let me say that I have been greatly interested in the excellent work Mr. Freund is doing and the propaganda he has been making with so much earnestness, and have read every word relating thereto for several years past, and feel certain I am voicing his own sentiments when I state that Miss McCabe has failed to get his point at all.

As I understand it, Mr. Freund pleads that the American artists and composers be given a chance, and that when it comes to choosing between a foreigner and an American of equal merit, the American be given the preference. He does not, however, mean that unqualified approval be showered on American artists and composers, irrespective of their merit. Surely no one in the audience who knows anything at all about vocal art would have hesitated an instant in declaring Vicarino by far the superior artist, and I feel certain that Mr. Freund would feel that his propaganda had hit far off the mark if he thought it would generally be taken as an excuse for mediocrity to shout, "Give us the preference. America first," as is done in this instance. It is such artists as Vicarino who speak eloquently for what American artists can achieve, but it is not such an attitude as that taken by Miss McCabe that helps toward achieving it.

Very truly yours,

MADEIRAINE GREY.

New York, Aug. 17, 1918.

## Indorsements of the Work

To the Editor of MUSICAL AMERICA:

I have been asked by the Festival Association to express to Mr. Freund our deep appreciation of his valued assistance at our wonderful festival, which

we all enjoyed so much. The citizens of Bridgton were profoundly grateful to him for coming and appreciate the honor of his presence. We trust he may visit our town and festival again, that we may have the great pleasure of hearing him.

EVA L. SHOREY,

For the Executive Committee  
Bridgton, Me., Aug. 16, 1918.

## An Appreciated Tribute from a Distinguished Body

To the Editor of MUSICAL AMERICA:

The Association of Presidents and Past Presidents of the State and National Music Teachers' Associations desires to express its thanks for Mr. Freund's letter addressed to them at their annual meeting in Chicago last month with its stimulating message, and for the publicity which you have at all times given to its work in the columns of MUSICAL AMERICA. With cordial recognition of Mr. Freund's untiring labors and large achievements in the cause of music in America,

CHARLES S. SKILTON,  
Secretary.

University of Kansas,  
Lawrence, Kan., Aug. 10, 1918.

## Mabel Daniels's "Peace with a Sword" to Be Heard at Worcester Festival

To the Editor of MUSICAL AMERICA:

In your issue of Aug. 17 you announce the program of the Worcester Festival, omitting, however, the third choral work which is to be given, namely, "Peace with a Sword," by Mabel W. Daniels. I am sure you will be glad to have your attention called to the matter, as your paper has a well founded reputation for accuracy. Aside from Miss Daniels's reputation as a composer, you, of course, know her as a long-time subscriber and a member of the Musical Alliance.

Before I close, permit me to add that I heard with much pleasure the speech which Mr. Freund gave at the Saco Music Festival at Bridgton, Me.

CONSTANCE MORSE.

Harrison, Me., Aug. 21, 1918.

## Indorsement

To the Editor of MUSICAL AMERICA:

It is with real and true pleasure that I renew my subscription to your splendid paper. All the faculty, as well as myself, enjoy reading it every week, and always have a good word to say about Mr. Freund's strenuous and conscientious work for the uplift of America and American musicians. We are working for the same purpose, so we are always exceedingly interested in your fine articles on this subject. Wish you continued success in your beneficial work.

SISTER IRENE, S. H., S. N. D.,  
Notre Dame College of Music.

San José, Cal., Aug. 8, 1918.

## Alda Introduces "Values" in Recital at Ocean Grove

At her recital on Tuesday evening, Aug. 6, in the big Auditorium at Ocean Grove, N. J., Frances Alda, the Metropolitan soprano, introduced Frederick W. Vanderpool's most recent song, "Values," and scored a conspicuous success with it. The song was redemanded and graciously repeated by Mme. Alda, who was accompanied by Mr. Vanderpool at the piano in his song.

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Flonzaley Quartet at Wells College, Aurora, N. Y. From Left to Right: Louis Bailly, Adolfo Betti, Iwan D'Archambeau, Professor Emil K. Winkler, Head of the Department of Music at Wells College, and Alfred Pochon

THE Flonzaley Quartet has had an annual engagement at Wells College for a number of years. The accompany-

ing picture of the Flonzaleys and Professor Winkler was taken when the quartet appeared recently at Wells.

## Elizabeth Howry Tells of Stirring Concerts in France

A SPLENDID letter to Marie Kieckhoefer of the Music League of America has been received recently from Elizabeth Howry, the American soprano, who is in France with the Y. M. C. A. Miss Howry writes:

"Life moves in no sluggish stream over here, I can tell you. I had six or seven strenuous days in Paris, attending to Y. M. C. A. business mostly, and then I started out.

"In the first place, we had great fun on the boat. Walter Damrosch was on board and played my accompaniments at the ship's concert. The French heads of the Red Cross were on board also and offered me a tour of all the convalescent hospitals over here. \* \* \* Paris is in the war zone now, you know, and everyone has been encouraged to leave who has not pressing business there; the air raids are almost nightly and no joke. I went out to see one, the worst that the city has ever had. It really was great sport; one bomb fell half a block away and we got the glare and rush of wind. Then the shrapnel from the barrage began to hit the pavement around us.

"I went up to the big hospital at Neuilly one afternoon and sang to the poor boys who were wounded at Chateau Thierry. Whom should I meet in one of the wards but Frank Bibb? He is temporarily stationed in Paris; he has come up from the ranks to a lieutenantancy and is just the self-same cheerful, red-haired genius he always was. I may add he is not occupying a cot in the hospital, but came out to distribute cigarettes and visit with the boys. Everyone over here is surprised and delighted with the fighting qualities of our men. The French tell me on all sides how wonderful they are. I sing every night, motoring from our base sometimes as far as thirty-five miles, reaching all classes and conditions of troops. Their enthusiasm and response is very sweet and after I have

sung them everything I know, we have a big sing together, and then I meet as many of them as I can. I play a great game with a French song to make them interested in the French.

"Usually I choose 'Belle Nuit,' from 'Tales of Hoffman,' and I tell them beforehand that if any one among the boys who has learned his French since coming over here and can tell me every word that I am singing, he can kiss me, if he wants to. There is always a riot—but I haven't been caught yet!"

### Herzberg's Orchestra Wins Applause at Spring Lake, N. J.

SPRING LAKE, N. J., Aug. 19.—An excellent program of works by Allied composers was given by Herzberg's Orchestra last evening at the Essex and Sussex Hotel. Compositions by Rossini, Grétry, Tchaikovsky, Saint-Saëns, Sullivan and Hosmer were performed admirably and heartily applauded. At the conclusion of the concert an artistic bouquet, made of twenty-five different kinds of wild flowers, picked and arranged by Ernest Kaehler, violinist of the orchestra, was presented by him to Mme. Gina Viafora. Mme. Viafora will sing at the New Monmouth at Spring Lake with Riccardo Stracciari, the noted baritone, accompanied by Giuseppe Bamboshek of the Metropolitan Opera House, for the benefit of the Red Cross.

### William Houston Greene Dead, Not William Hatton Green

Through a regrettable error there appeared in the Aug. 17 issue of MUSICAL AMERICA a report of the death of Dr. William Hatton Green of Philadelphia. The name of the deceased is William Houston Greene, the late president of the Musical Art Club of Philadelphia. William Hatton Green is, as he expresses it in a letter to the editor, "very much alive." He is head of the William Hatton Green School of Pianoforte Playing, of Philadelphia.

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### Vinton, Iowa, Welcomes Thuel Burnham in Red Cross Recital

CHARLES CITY, IOWA, Aug. 19.—Thuel Burnham gave a piano recital at Vinton on Wednesday evening for the benefit of the Red Cross. Vinton is the home of Mr. Burnham, who is the son of Judge and Mrs. C. W. Burnham. He was assisted at his concert by Ruth Ebling of Cedar Rapids, who gave vocal offerings, and Miss Marshall of Cedar Rapids, who was heard in readings. Mr. Burnham gave a brief talk on the hospital in Paris conducted by Miss Griffin of New York, in which Mr. Burnham is much interested and which he is aiding financially by means of concerts. B. C.

### Sousa's Chief Ambition

PHILADELPHIA, Aug. 20.—"The greatest ambition of my life is to lead a band down the Wilhelmstrasse in Berlin playing the 'Star-Spangled Banner,' with the Hohenzollerns as an audience," said John Philip Sousa to the writer in a recent

conversation. "I have had numerous triumphs in my lifetime; I have done things for which I feel proud; but when I've played the 'Star-Spangled Banner' for Kaiser Wilhelm's particular benefit, I'll feel more than satisfied with all I've accomplished in life."

T. C. H.

### Marie Morrissey Congratulates Penn

Marie Morrissey, the American contralto, has written to Arthur A. Penn congratulating him on his song, "The Magic of Your Eyes," which, she writes, she has already sung on several of her programs to her audiences' delight. Word of commendation has also come to Mr. Penn for this song from Albert Edmund Brown, director of music at the State Normal School at Lowell, Mass.; Thomas E. Clifford of Roxbury, Mass.; J. Cameron McLean, baritone, of Akron, Ohio; Gail Wilhite, contralto, of Campbellsburg, Ind.; Mrs. D. M. F. Leavenworth of Rochester, N. Y., and John B. Seifert of Pittsburg.

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## WHEN A CRITIC LANDED IN PARADISE

SO the critic died. And he went to Heaven. He did not know it was Heaven, however. The crowd of dim forms gathered before a big gate looked familiar to him, and the vagueness of things in general he put down to his recent illness.

"Gillywink's premiere at the Metropolitan, by Jove!" he said to himself. "I nearly missed it on account of that confounded attack of acute indigestion, and everything still looks different to me, somehow. I must have been very ill. The women aren't dressing as strikingly as usual, I notice. The ushers have a different uniform, too. I don't think much of that wing effect at the sides."

He sat down to wait a little until the crowd should diminish, and felt in his pocket for his ticket. While doing so he fell into a sort of a doze, from which he awakened to find himself being regarded by an amiable-faced, somewhat elderly gentleman, with a long gray beard.

"Guard needs a shave," he said to himself. "Hello, Billy! How're things around the Opera House? I must have been asleep. The first act go pretty well?"

The bearded man smiled on him gently.

"You mistake," he said. "I am Saint

Peter. Our friend, Mr. Guard, went through the gates some time ago. I arranged a specially good place for him. It seemed to me he was entitled to it."

"Where's Gatti?" demanded the critic. "He's temporarily detained," St. Peter said. "But I expect him every minute. At last accounts he was supervising an audition, at which all the candidates had to pass a blood test instituted by the Society for the Suppression of All Things—"

"Thanks, I won't wait for him, I think," the critic said hastily. "He may be some time. May I go through?"

"Just a moment," hinted St. Peter. "Oh, look here!" objected the critic. "You're not going to spring this Purgatory business on me, are you?"

St. Peter looked thoughtful. "Let me see," he said. "You covered all the Aeolian Hall debut concerts, didn't you?"

"I certainly did," the critic said indignantly. "And what's more, I congratulated the performers' mothers or wives, or even their husbands, as the case might be, afterward."

"That lets you out," St. Peter said, with relief. "How many interviews have you had this season?"

The critic heaved a sigh as he thought.

"Fifty-seven," he said.

"And how many (this is important) were with singers?"

"Forty-seven," wailed the critic. "And forty-six told me in detail how their great hit was made by going on at twenty-four hours' notice to sing a rôle they'd never seen before."

"How about the forty-seventh?"

"He was a regular fellow," the critic said. "He told me he couldn't sing a part to save his immortal soul unless he had at least three weeks' preparation."

St. Peter ruminated.

"I think I remember him," he said. "He passed through the gates yesterday. In mortal life he was confined for a while in an asylum. What about the instrumentalists you interviewed?"

"They were a colorless lot," the critic admitted. "There were only eighteen child-prodigies in the twenty and only seventeen had studied with Auer."

"What was your last interview?"

The critic sighed.

"With a famous coloratura," he said. "She was one of those domestic ones that explain how they prefer cooking to a career any day. So I ate some of the cake she had made with her own fair hands. Then I came here."

St. Peter opened the gates wide.

"Go on through," he said.

A burst of exquisite melody floated toward them.

"Don't think much of their *cappella* singing," remarked the critic, and went in.

SEATTLE, WASH.—The Theokarle Club, Clifford W. Kantner, director, gave a concert at the Puget Sound Navy Yard, Aug. 16, for the sailors and officers.

## ALL ST. PAUL TO JOIN IN SINGING

People Participate in Park Band  
Concerts — Plans of Song  
Committee

ST. PAUL, MINN., Aug. 20.—"Music from the mouths of the people, more than any other one thing, will help to win the war," was substantially the statement of Thomas Daggett in a four-minute talk preceding the half-hour devoted to community singing at Como Park last night.

"One of the finest ways of showing patriotism may be found in outbursts of song, especially community singing, where everyone may participate," were the words of B. H. Schriber, the four-minute man, who did similar service at Phalen Park.

The introduction of community singing at the park band concerts met with instant success as a part of the program of the recently organized St. Paul Division of the National Patriotic Song Committee, of which Leopold G. Bruenner, recently appointed by the central national body, is chairman. Through co-operation with Fred G. Albrecht, conductor of the band at Como Park; with A. L. Snyder, conductor at Phalen; with Mayor L. C. Hodgson; with Commissioner of Parks J. M. Clancy, a period of community singing has been introduced into the program of band music regularly scheduled in the summer's musical activities.

Men of all occupations, family groups, groups of young people and many children joined joyously and earnestly in the singing of "The Long, Long Trail," "Keep the Home Fires Burning," "America" and "The Star-Spangled Banner." Robert Gehan led the singing at Como, Carl Larson at Phalen.

The immediate program of the St. Paul division of the National Patriotic Song Committee includes singing in the parks, mass singing in the moving picture houses, marching-singing units in Labor Day parade and marching-singing units in the Liberty Loan Drive parade.

Mr. Bruenner's committee includes William Burrows, representing the Association of Commerce; G. B. Wollan, secretary to Mayor Hodgson; Harvey Sargent, of the Order of Elks; Grace B. Whitridge, hostess in the War Camp Community Service; Emily G. Kay; Elsie M. Shawe, supervisor of music in public schools; Mrs. Warren S. Briggs, president of the Schubert Club.

F. L. C. B.

## WELCOME GUSTAVE BECKER

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ATLANTIC CITY, N. J., Aug. 21.—A notable series of lecture-musicales has been given by Pauline Jennings, director of music of the Venice Park Chautauqua of Atlantic City.

On Aug. 16 the subject was "America in Music," and the artists who co-operated with her were Gustave L. Becker of New York, pianist and composer; Mrs. Ida Taylor Bolte, contralto; Ben Stad, the noted violinist from Holland, and Dr. John Bloose, a local musician of merit.

As an interpreter of the works of his brother composers, Mr. Becker was given a cordial hearing, especially for the Prelude to the opera "Shanewis," by Cadman, and in his playing of the piano part of the "Ascension" Sonata for violin and piano, by Cecil Burleigh; but chiefly admired were Mr. Becker's own vital poetic and finely wrought compositions. His Romanza in F for violin and piano and his songs, "At the Cradle" and "In God's Own Hills" (the latter a first public performance), awakened great enthusiasm.

Dr. Bloose's work, dedicated to Mr. Stad, received cordial applause. Mrs. Bolte revealed her excellent vocal art, particularly in Mr. Becker's songs. Mr. Becker's compositions aroused interest and admiration in Atlantic City to such an extent that on the Sunday following the recital his Prelude in G for the organ was performed at the First Presbyterian Church.

Leona Portevin, soprano, has been giving special war programs in Texas and Florida this summer and has featured on them Arthur A. Penn's "The Magic of Your Eyes," also Ernest Ball's "Who Knows?" Another feature of her program is a patriotic group, comprising the "Marseillaise," the Italian national anthem and "Rule Britannia."

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# Singer-Worship Two Hundred Years Ago

Courted by Royalty and Public, Their Careers Often Ended Ignominiously—Voice-Training in the Golden Days of Farinelli, Whose Vocal Powers Were Hypnotic—Caffarelli's Love Affair Brings Him to Grief—Romantic Lives of Some Celebrated Divas—The "Affairs" of a Vixen of Song

By GRETRA LOIS SARIGNY

THE frequent exhibitions of poor taste and bad manners in which opera audiences so often indulge to pay tribute to the talents of some distinguished performer—exhibitions which custom seeks to excuse in the phrase "singer worship"—are at their best today, but comparatively faint echoes of those of two centuries past.

An enthusiastic demonstration in the opera house, a series of newspaper stories, which, to say the truth, often degenerate into meaningless rhapsodies of praise, these constitute practically the sum and substance of singer worship at present; in the eighteenth century the condition of affairs was so utterly different that many are to be found who reject as absurd fabrications the highly colored accounts of operatic events given by writers of that period.

Nevertheless, the unanimity of their various statements points strongly to their authenticity. The success or failure of some reputed vocalist was a matter of far greater significance than one in this age can realize. To witness the classes of wealth and fashion in a turmoil if things did not result in accordance with their hopes and wishes was a common experience in those days. Neither was the spectacle of some feminine boxholder interrupting a performance with some vulgar exclamation in an effort to show her appreciation of art anything very out of the ordinary. Somewhat different, though really curious in our estimation, is the idea of the most prominent literary men of the day wasting precious time and energy on elaborate odes to the glory of some "little siren of the stage," or on more or less despicable lampoons to the defamiation of some other. But if we feel inclined to smile at the mere thought of it, we cannot escape from the fact that London, about 1700, was the scene of precisely such doings. The town of Addison and Pope was carried off its feet in maelstroms of hysteria engendered by the brilliancy of achievements of a few Italian singers. Nor was England alone in this folly; almost every country to which Italian music had access did something equally nonsensical!

## The Popularity of Opera

This seems, apparently, to point to the unbounded popularity of opera at the time. To put it paradoxically, it was universally popular, yet commanded no attention whatever. Here, in short, was an instance where the play was not the thing, since the merit of the work as such was considered only proportional to the opportunities it afforded some freaks of nature—and not always entirely of nature—to perform some overwhelmingly difficult and dazzling vocal

tricks. The pieces themselves were, for the most part, the merest pretense of an excuse for these displays, and in their infinite fatuity, so ably ridiculed by Addison and Steele, could almost make one welcome with a distinct sense of relief some of the famous absurdities of the early nineteenth century.

However we may feel disposed to censure the tolerance of so much puerile trash, we cannot but admit a distinctly human element in the childlike joy expressed in the welcome of artists capable of astonishing feats. Solo singing was still practically a novelty. The intricate polyphony of the Middle Ages had offered no opportunity for the exaltation of a single voice and, admirable as much of it may appear to a musician, its complexities had come to pall upon those desirous of simpler forms such as in that age only the folk-song could offer. The advent of the Renaissance, the attempted study of ancient Greek music and the consequent invention of opera in Italy came as heaven-sent gifts to such people.

The great possibilities of solo singing were realized, however, only gradually, and mere virtuosity did not become the aim of the singer till later. To be sure, Peri in the preface to his "Eurydice," the first opera publicly produced, makes much of the brilliant, florid vocal ornamentations extemporized by Vittoria Archilei. Yet under him, and his immediate successors, liberties in this respect were taken in comparative moderation, and there was little to presage the formidable proportions this new style was to assume within a brief space. Unfortunately, the seeds of the approaching evil had been sown in ground only too favorable to their development. Popular interest grew rapidly and with Alessandro Scarlatti came the inevitable. He, being of a practical turn of mind and perceiving the pleasure his countrymen took in light melodies and highly ornamented singing, threw his artistic compunction to the winds and set about provisioning Italy with these confections.

## Training the Singers

The avidity with which the whole nation devoured its musical sweetmeats had momentous results. Popular infatuation for vocal splendor required for its satisfaction the constant appearance of new prodigies—semi-infant or semi-sexed. All those who seemed to hold out promise of greatness were at once put through rigorous courses of training under the tutelage of one or more of the great teachers of the day. Most famous of these was Niccolò Porpora, to whom the world owes at least two of the greatest singers it has known, and a large number of operas, so infernally wretched that the names of most of them are known to none but a few musical archaeologists. His methods of instruction were as fantastic as their results were wonderful. The amount of work he required of those whom he fitted for the position of idols on the altar of popularity would be sufficient to daunt the most enthusiastic student of to-day.

Probably the greatest tribute to his pedagogical abilities are the achievements of his pupil, Carlo Broschi, known to the world as Farinelli. Though Farinelli studied under others, the lion's share of credit is undoubtedly due to the master of his early years. If history speaks truly in this case, he deserves to be known as, in some ways, the greatest singer ever heard. His very first public appearance served to deify him among his contemporary colleagues. To demonstrate his pupils' ability to stand

one of the severest possible vocal tests as well as to gratify the popular craving for the sensational Porpora had written a certain air which required the singer to compete with the trumpet player of the orchestra in holding a note an extraordinary length of time, increasing its volume to a fortissimo and concluding with a decrescendo by almost imperceptible degrees. The trumpeter after a time—and, to tell the truth, most of the audience as well—imagined Farinelli's limit of endurance had been reached and with no small amount of relief and satisfaction he came to a stop. Whereupon, to the general bewilderment, the young sopranist suddenly executed with the same breath and the greatest imaginable brilliancy, a series of trills, runs and various bravura ornamentations of the most difficult character, continuing until the audience drowned his voice in a storm of delirious exclamations. Rome carried him on her shoulders in triumph and his fame spread with electrical rapidity. Frequent repetitions of this performance were subsequently given with the same result, while multitudes flocked from far and near to lay wagers on the player or singer.

## Farinelli's New Method

Timely advice from the Austrian emperor caused Farinelli to change his style sufficiently to warrant him a different kind of worship from that which his brilliancy had evoked. Although he by no means abandoned the latter, and even sang in contest with his greatest contemporaries, he learned, in the words of his royal patron, "to touch the heart and create emotions by being simple and expressive," and was thankful in later years for having done so. It was about this time, too, that occurred his first memorable journey to England. In London the most remarkable demonstrations in his favor took place. Farinelli appeared in the likeness of a *deus ex machina* of the most approved type, for his mere presence sufficed to save from impending disaster the opera company opposed to the one managed by Handel. The entire city crowded to the theater in which he appeared, and he in his turn rewarded attention with most liberal tastes of his quality, performing hair-raising tricks similar to those which had so moved Italy, throwing his hearers into wild states of excitement and spreading confusion and dismay among the hapless instrumentalists called upon to provide a background to his eccentric fantasies. On one occasion a certain lady of the noblest rank, unable to control her feelings, stood up in her box during the progress of the piece and, at the top of her voice exclaimed that there was "but one God and one Farinelli!"

Should we feel inclined to regard this rather in the light of a vulgar display of affection, we shall see that the singer actually did exercise a kind of hypnotic power over those who heard him. Once, while playing the rôle of an unfortunate

captive brought to trial before an inhumanly cruel king, presented by the distinguished Senesino, the beauty of his tones so moved the latter that, forgetting his regal dignity, he threw himself into his astonished associate's arms, weeping violently and, between his sobs, professing eternal friendship.

One matter that went far to enhance popular estimation of Farinelli was his deficiency in those erratic and capricious qualities that are wont to be associated with a person of such abilities. In England he was beloved by all, from the very noblest. The Prince of Wales and his courtiers showered gifts upon him. On his return to Italy he was enabled to erect a sumptuous villa, which he ironically called "English Folly."

## A "Saul" to King Philip

He was not permitted to remain in his country for long. Over in Spain the King, Philip IV, languished in a profound and, to all appearances, incurable melancholy. In despair the royal family determined to try as a last expedient the effect of the music of Farinelli's voice. This curious parallel to the Scriptural story of David and Saul had a similar result. The august invalid was cured to the extent of consenting to submit to the homely function of being shaved, and of being willing to honor the Court with his presence. Another deluge of gifts, protestations of affection and what not for the artist! He now made the Spanish Court his home and during the remaining years of the king's life sang the same four songs to him every night. This combination of physician and entertainer turned out to be "the medicine of the Spanish house" by curing the succeeding king of the same ailment as his father's. In all he remained over twenty years in Spain, honored by all from the king down to a tailor, who refused money and requested a song as the price of his professional labors. His last years were spent quietly on his Italian estates.

We have made mention of the world's indebtedness to Porpora for two singers. If of these two Farinelli is chief, his greatness cannot be permitted to obscure the fame of the other. Gaetano Majorano—Caffarelli, as we know him—is the other imposing figure. While some doubts may exist as to his vocal equality or inferiority to his mighty contemporary, there can be none in regard to the differences of personality. Caffarelli fully realized and frequently overestimated his greatness and demanded worship with an insolence little conducive to his popular glorification. The story of his patience in submitting tamely to six long years of nothing beyond scale practice under Porpora seems little consistent with his customary impetuosity. At the early age of seventeen he made his debut at Rome, impersonating a female character. The applause he earned must have proved an ample recompense for his years of servile drudgery.

## A Love Affair Goes Astray

Caffarelli made several serious miscalculations during his career, the first one being inexplicably enough in the nature of a love affair. Fortune refused to smile on the idol of the public when it became a question of a purely private matter, and the hapless singer was obliged to spend a whole night in the open air, hiding in an empty cistern to escape the wrath of the outraged husband of his would-be mistress. In this unfortunate predicament he contracted a cold, which put a stop to his professional labors for over a month and affected the

[Continued on page 28]

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# Singer-Worship Two Hundred Years Ago

[Continued from page 27]

quality of his voice for a long time after. Nor had the reports of his character failed to spread beyond Italy. So when the inevitable English journey came about, popular prejudice, combined with his poor vocal condition, precluded the possibility of his rivaling Farinelli in public esteem. But his English fiasco failed sadly in reducing his self-sufficiency and conceit, and on his appearance in Turin before the Prince of Savoy, he laconically observed that the princess, who had professed unbounded admiration for Farinelli, "should that night hear two Farinellis in one."

Despite Caffarelli's immoderate conceit, there is proof that he was not altogether lacking in that spirit of idolatrous love for accomplished vocalists that characterized the age. Being told of the honors which his illustrious contemporary was reaping in Spain, he quietly remarked: "He deserves to be made prime minister; he has an admirable voice." More noteworthy, however, because more illustrative of the spontaneity of this emotion is the following incident: Learning that one Gizziello in Rome threatened to prove a dangerous rival, he set out in anxious haste from Naples, where he was singing, to determine the truth.

On hearing Gizziello's first aria his delight at the beauty of the voice overcame whatever jealousy he may have harbored, and in a transport of admiration he jumped to his feet, exclaiming, "Bravo! Bravissimo Gizziello! E Caffarelli chi te lo dice!" Thereupon he left the theater and hurried back to Naples.

This singer's fate seems to have confined his most imposing triumphs to Italy. England had turned coldly from him; and now, when he attempted to gather laurels in France, his experience proved still more disconcerting.

If France was always ready to welcome the best productions of Italy, its characteristic desire for some elements of dramatic propriety in the lyric drama proved sufficiently powerful to prevent the domination of the singer from becoming as absolute as was the case in Italy and in England. To be sure, Farinelli in a brief visit had won all hearts, but then "there was but one Farinelli"; the English lady had spoken with unerring judgment in this matter apparently. Caffarelli, too, did manage to captivate his hearers to the extent of enjoying the customary gifts of the king, Louis XV, and his courtiers. But with his habitual imprudence, he made insulting remarks about the monarch's presence. Whereupon he was favored with another, a document this time, and to all appearances made doubly valuable by bearing the royal signature itself. It was nothing less than a passport and

contained, among other things, the significant information that its validity expired in ten days. Caffarelli took the hint and soon thereafter limited his sphere of activity to his own country, where at the age of sixty-five he was still singing.

While the nefarious customs of the age had allowed the men to usurp the places properly belonging to women, it would be erroneous to imagine that the feminine element was any less in evidence in opera during the eighteenth century than at any other time. The fact is, one can number the prima donnas who almost rivaled their brother artists in greatness and certainly equaled them in number. As a feminine counterpart to a Farinelli, a Senesino, or a Caffarelli, we have a Gabrielli, a Faustina and a Cuzzoni. What is more, it was on their account that London witnessed the stirring up of so many tempests in the social teapot. With true womanly capriciousness these sirens often drove their unfortunate managers to the verge of suicide, and not infrequently provoked duels among their hosts of noble admirers with more or less disastrous results.

## A Clash with Handel

One might with advantage write a history of each one of these ladies, though there are, indeed, many similarities and analogies in the lives of each. Perhaps the most romantic career is that of Francesca Cuzzoni. A highly successful performance at the age of nineteen established her Italian reputation, and she soon crossed the Channel to receive the stamp of British approval. By good fortune her manager was no other than George Frederick Handel, whose iron will and gruff temper stood him in admirable stead to cope with the willfulness of one accustomed to see everyone bow before her slightest wish. Their opposing natures naturally brought them into collision. Cuzzoni refused to sing the music Handel had written for her, whereat the latter brought her to terms by attempting to throw her out of a window. The remedy proved most salutary, for never did the singer's art show itself to better advantage than in that one song. Henceforth she was triumphant to the very manifest jealousy and distress of certain other ladies who had hitherto carried everything before them. She did more than charm the ears of her auditors. Although her taste in sartorial matters is said to have been lamentably poor, the costume in which she appeared in "Roselinda" became the prime requisite for those ladies who desired to be considered in the fashion.

About this time she appeared in a piece with the celebrated and accomplished Faustina. The result was a foregone conclusion, and, as was to be expected, it proved a case of two suns occupying the same firmament. London society split into two opposing factions, led respectively by the Count and Countess of Pembroke, for the support of the rivals. Violent scenes occurred in the theater, while the poets, among whom Ambrose Philips was conspicuous, carried on war without. Finally the directors in despair determined to dispense with the shrewish Cuzzoni in favor of her amiable natured associate. To cut the knot they employed the expedient of offering Faustina salary one guinea higher than her colleague. Cuzzoni left London in a rage, but not without having elicited from an unknown admirer in the gallery the compliment that "she possessed a nest of nightingales in her belly!" Many regretted her departure and, as one writer of the time expressed it, "what a beautiful mixture it would be if the excellences of these two angelic beings could be united in a single individual!"

The last days of her life offer a pathetic spectacle of a shattered idol.

Having lost her voice, she was thrown into prison in Holland for debt. On certain evenings permission was granted her to go to the theater in custody of her jailer to sing. Though the wonderful voice was gone forever, the public, out of curiosity, came to hear her, and in this manner she collected enough to regain her freedom and return to Italy, where she spent the remainder of her time in the occupation of button making.

## A Cook's Daughter

When consideration is taken of the lowly positions from which some of these stage divinities rose, the reverence in which they were held appears all the more remarkable. Most interesting of this notable coterie is Catterina Gabrielli, the daughter of a cook in the household of one Bishop Gabrielli. With the assistance of this worthy ecclesiastic, whose name she assumed, she was soon in a position to receive the reward due to her abilities.

Although described by the eminent critic, Dr. Burney, as "the most intelligent and best bred virtuoso he had ever conversed with," she proved a worthy rival of Cuzzoni in all those qualities which had made the latter the despair of those hapless beings on whom she chose to practise her whims. There are many records, humorous and otherwise, of those who, imagining their love suits favorably entertained, attempted to act accordingly. Their humiliation was generally in direct ratio to the nobility of their rank. Nevertheless, she showed herself at all times favorably disposed toward those of the station of life from which she had sprung.

When the King of Naples commanded her to sing before him she took it into her head to refuse with an obstinacy for which she was rewarded with ten days in prison. It proved, however, nothing more than a welcome variation of her regular routine. The ten short days were made to seem shorter, thanks to a series of the most sumptuous banquets and costly entertainments that money and influence could provide. To these curious "affairs" all the inmates of the prison were invited, and for their pleasure the singer rendered her most famous songs in a manner that would have held spellbound her noblest auditors. At the expiration of her term of "punishment" she had won the adoration of her unfortunate friends, to whom she distributed alms with boundless liberality, and whose society she abandoned with sincere sorrow.

Her fortunes led her to the court of Catherine II of Russia. The queen was anxious to secure her services and with apparent munificence requested her to name her price. Gabrielli was not satisfied with mere expressions of praise unless given in conjunction with some much more material evidence of appreciation; and her royal patroness was startled with a demand of five thousand ducats. "Five thousand ducats! My field marshals receive that!" exclaimed the as-

tonished sovereign. "Then let your field marshals sing for you!" replied the imperturbable singer.

As had been the case with Caffarelli, reports of this artist's many eccentricities had preceded her to England, so that she encountered a practically insurmountable barrier of prejudice on her arrival. This condition remained for considerable time immutable despite the wave of artistic ability which she vainly hurled against it. Yet there were not a few—Dr. Burney, for one—who were willing to accord to her genius the praise it merited. If she missed her victory to a certain extent in England, her success in her own and other countries was such as to warrant her the utmost peace and comfort during her late years.

## MUSIC IN LANCASTER, PA.

### Development of Liberty Chorus Important Feature of Season

LANCASTER, PA., Aug. 20.—"There is no balm of consolation in war time like music," said Charles Schwab, at the community "sing" at Willow Grove recently. That Lancaster appreciated the truth of this statement was evidenced by the capacity audiences that greeted the majority of musical offerings during the last year.

One splendid development of the season has been the formation and growth of the Liberty Chorus. This was started by the Civic Department of the Iris Club and had a small beginning, but, fostered by the ceaseless energy of Mrs. Lucius K. von der Smith, the movement grew until now weekly meetings have an average attendance of 1000 persons and on Aug. 4 several thousand persons gathered at the big Liberty "sing" held in conjunction with a concert by Burger's Military Band. During the summer the "sings" have been held at Buchanan Park, a beautiful spot adjoining the campus of Franklin and Marshall College. Several local musicians have given assistance in leading the singing and William Trost now is in charge of the work. A feature of the gatherings has been the presence of the Bowman Technical School Aviation Unit, who attend with their commander, Captain Allen, and add much spirit to the "sing." On one occasion a striking number of the program was the singing of the "Marseillaise" in French by a number of French girls who are members of the U. S. Army Signal Corps, in training in this city for telephone work in France.

Another musical influence that is felt in the homes of all classes in the city is the work being done in the elementary grades of the public schools by Stewart Thorbahn, supervisor of instrumental music. A band and orchestra have been formed and instruments are provided for the children's use. This work is unique in educational annals and the musical talent found among the young people is remarkable. I. C. B.

MIAMI, FLA.—Olive Dungan, a young pianist of this city, has been made accompanist for the community "sing" held in Royal Palm Park. These "sings" continue to grow in interest, more than 3000 persons being present at the last gathering.

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## New York Madrigal Singers Win Success on Long Tour



The New York Madrigal Singers, "Snapped" in Cincinnati. Standing, from Left to Right: Mildred Shaw, Soprano; Edward Roberts, Baritone; Gladys Cooper, Pianist; Joseph Mathieu, Tenor. Seated in the Foreground is Esterre Waterman, Contralto

**S**PLENDID success has been won this summer by the New York Madrigal Singers on their Redpath Chautauqua tour. The Misses Shaw, Cooper and Waterman and Messrs. Mathieu and Roberts have in their programs departed from the conventional way of singing

duets by singing them with dramatic action; in short, with what is known on the stage as "business." They have been out ten weeks and have toured through Pennsylvania, Ohio, West Virginia and Kentucky. Both Miss Shaw and Miss Waterman are newcomers to New York, and are from Maine and Seattle respectively.

## MARIE KRYL PREPARES SEASON'S REPERTOIRE AT SEAL HARBOR, ME.



Marie Kryl, the Young Chicago Pianist, at Seal Harbor, Me.

Marie Kryl, the young Chicago pianist, is spending the summer in Seal Harbor, Me., preparing for her coming concert season. While in Maine Miss

Kryl is studying repertoire with Harold Bauer, being the only summer pupil Mr. Bauer is teaching in Seal Harbor. Miss Kryl is looking forward to her New York appearance at the Biltmore Hotel, where she is to be joint soloist with Mme. Galli-Curci.

## Noted Artists Booked for Lima, Ohio, by Women's Music Club

LIMA, O., Aug. 24.—Mrs. M. M. Kiltner, president of the Women's Music Club, has just booked the Detroit Symphony orchestra with Gabrilowitsch and seventy-six men for Dec. 10. The Lima season of the Club will open on Oct. 11, with George Barrere and his Little Symphony in connection with the Pavley-Oukrainsky ballet troupe. On March 27 comes Mrs. Harold Standish, diseuse, pupil of Yvette Guilbert. H. E. H.

## Giorni Plays for Soldier Audience with Fifteenth C. A. C. Band

Rocca Resta and the band of the Fifteenth Coast Artillery Corps, with Aurelio Giorni, pianist, gave a concert in the Knights of Columbus building in Fort Hamilton, New York, on Aug. 23. More than three hundred soldiers were present. Mr. Giorni played the sextet from "Lucia de Lammermoor" and compositions by Chopin, Sgambati, Moszkowski and Slozer.

## Denver Pianist Entertains at Charming Musical

DENVER, COL., Aug. 20.—A delightful informal musicale was given here last Tuesday afternoon by the well-known pianist, Mme. Cateau Stegeman Tracy, wife of James M. Tracy, a pupil of Liszt. An enjoyable program was given. Nelda Felter Blackwell, violinist, gave "Viennese

Melody," by Kreisler, and "The Swan," by Saint-Saëns. Mrs. Tracey played with much delicacy and skill the fantasia Impromptu, Op. 66, Chopin, "La Cascade," Bendel, waltz in A flat, and Chopin's "La Fileuse" Charminade. Irene Hubbell, a talented pupil of Mrs. Tracy's played "Rustle of Spring," "Cachoncha Caprice," by Raff, and "Butterfly," by Grieg. J. H. S.

## Stracciari Again to Interpret "Figaro" with Chicago Company

Ricardo Stracciari will give his famous conception of the title rôle in Rossini's "Barber of Seville" on the forthcoming tour of the Chicago Opera Company, on which occasion *Rosina* will be sung by Mme. Galli-Curci. The baritone looks upon this rôle as the one which has given him most pleasure and brought him more honors than any in his repertoire of some fifty operas.

## National Quartet Sings American Works at Purcellville, Va.

At its appearance at Purcellville, Va., on Wednesday, Aug. 7, the National Quartet, Elizabeth S. Maxwell, soprano; Lillian Chenoweth, contralto; William W. Braithwaite, tenor, and Wheeler L. Wilson, bass, with Ethel Parish, pianist, sang Penn's "The Magic of Your Eyes" before a large Chautauqua audience. Their programs also included American compositions by Cadman, Burleigh, Speaks, Nevin and Cook.

## Army Women Added to Ranks of Tacoma Musicians

TACOMA, WASH., Aug. 21.—Two recent additions to Tacoma musical circles are Mrs. Walter Greason, wife of Major Greason of Camp Lewis, and Mrs. J. I. R. McLaughlin, the wife of Lieut. McLaughlin. Mrs. Greason is an accomplished singer, having devoted much attention to musical study, both in New York and abroad. Mrs. McLaughlin, before her marriage was directress of the music department of the University of Illinois. A. W. R.

Leeta Linn of Dallas, Tex., has been engaged by Henry W. Savage for the lyric soprano rôle with Mitzi in "Head Over Heels." The latter is scheduled to open at the George M. Cohan Theater on Aug. 29.

## VERMONT TO HEAR BARSTOW

Violinist Giving Much of Her Time to  
Red Cross and Camp Work



Vera Barstow, Violinist, at St. Albans, Vt., Where She Will Play at a Concert for the Red Cross

The little Vermont town with the historic name of St. Albans will hear Vera Barstow, the violinist, on Sept. 2. Miss Barstow will play for the benefit of the Red Cross there, as she has done at Spring Lake recently, and on many other occasions. Playing for the camps also has kept her busy, as she says, "for the last month."

At a program given at the Walter Reed Hospital in Washington on Aug. 6, at which Mrs. Newton D. Baker, wife of the Secretary of War, sang, Charles T. Tittmann, bass, sang some old English songs, Penn's "The Magic of Your Eyes" and John A. Carpenter's patriotic song, "Khaki Sammy." The program was arranged by Mrs. Lawrence Townsend.

ANDERSONVILLE, TENN.—J. Oscar Miller, head of the voice department in the Woman's College, Greenville, S. C., has been giving many Red Cross concerts.

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## Why the Piano Teacher Should Know Foundational Technique

Fundamentals for Good Teacher Outlined—Must Master Playing Principles—Divisions Into Which Technical Forms May Be Grouped—A Few of the Faults Most Common Among Teachers

By HARRIETTE BROWER

THE general impression prevails that anyone who plays the piano as all respectably can, as a matter of course, give piano lessons. For has not that person taken all the steps which led to his present facility in playing tunes? Therefore, it follows he can show others how to play tunes. The notion that special training is necessary to learn how to teach; the idea that foundational work should be begun and carried on according to a scientific plan; that any teacher worthy the name should be thoroughly prepared in this direction, seldom occurs to the lay mind. Above all, if one has studied in Europe, there need be no question of his ability as a teacher.

The question is asked, "Should not a musician who has spent years in the music centers of Europe be able to teach the foundation of music, if need be, as well as its interpretation?" Not necessarily. He may have had a very faulty beginning himself, but years of drudgery have overcome much of that early lack. He hardly remembers how he began, it was so long ago. Will this excuse him from knowing how to lead his pupils along the right path? A successful business man is usually one who has worked up from the very start and understands his machines or his enterprises from the foundation to the last word about them. Should not the piano teacher be just as thorough? The business man who has risen to the top, knows whether his machine is well made—knows what is wrong with it if it is faulty, and how to correct the faults. Just so the successful teacher understands his instrument and how to begin the work of mastering it.

You may say there is every grade of teacher imaginable, from the little country girl who only has beginners and knows but little more than they, up to the city teacher, and then to the teacher in a music center, with a fine studio, a large following, who only accepts talented, advanced students. Now, why should not they each and all learn foundational principles of piano playing? The country girl who takes beginners should know these principles, for she must lay the foundation for other teachers to build upon. If she cannot, then

the next teacher higher up has no end of trouble to correct the many faults. Perhaps he cannot correct them. This badly prepared pupil may have latent talent which finally attracts the attention of the artist teacher. Should not the artist teacher also understand the foundational principles which the student needs to start him on the right road? To be a really competent master he should indeed know them. He may not wish to take his time to go over the course with the student. We honor him when he has the good sense and honesty to place the student with a teacher who can impart the necessary knowledge that will prepare him for the further development which the artist can give. We do not approve of him if he takes the ambitious but badly prepared pupil, crams him with études and pieces, and makes him believe that by this means he will become an artist.

### What Makes a Good Teacher?

Everyone who teaches the piano wishes to be considered a good teacher. I believe a good teacher must understand foundational principles, whatever else he knows. No matter what grade teacher you are, you must know how to start the pupil aright and bring him to a point where he can apply foundational principles for himself. One who cannot do this cannot be considered a good teacher, no matter how large his influence or how high his fee.

Many young teachers and players have come to me for advice and instruction, so that I can speak with a knowledge of facts when I affirm that not one in a hundred of them had the slightest idea of how to explain and work out fundamental principles of piano mastery. I do not require these principles to be worked out in only one way, or according to a particular method, but in any logical way whatever that will bring effective results. When I asked for illustrations as proof that principles were understood, the excuse generally brought was: "I've had so many hard pieces, there was no time to think of anything else." One said: "Last season the professor gave me three very long compositions; it took me the whole year to get through them. He finally said I could not really play them, for I had not enough technique!" Another said: "The reason I do not know is, I have

never had hand position, arm movements, relaxation or technique principles explained to me, though I have had lessons a dozen years, and some of my masters have been famous." Only a small percentage of those who have come to me have had even a respectable sense of time or tone, or reading at sight. All these things are among the fundamentals, which every student should be grounded in and every teacher know how to teach.

These fundamentals are really not so difficult. An intelligent, wide-awake student, giving four hours a day to study, can lay a good technical foundation in one season, besides acquiring the ability to apply this knowledge to études and pieces. I speak within bounds, for I have proved it over and over again.

If a good foundation can be acquired in so short a time, why does not everyone get it without delay. Why spend years and years dallying around on the surface of things without going deep enough to learn causes? How can students attempt to master the piano unless their teachers lead in the right directions? The responsibility lies with us. We must know and teach these things and we must be brave and fearless in standing for what we know to be right.

### An Outline of Fundamentals

Briefly, what are these fundamentals? Let us look at them squarely.

One educator places condition and position first. In other words, hand in shape, relaxed weight of arm, flexible wrist, free, active fingers. Position means hand arched, fingers rounded, with tips squarely on the keys and wrist lower than the knuckles. Action follows after condition and position have been explained—action of fingers, wrist and arm, all with the right condition of lightness and precision, or relaxed weight, as the case may be—each in its place.

These things can first be learned at the table, using the piano for ear training and tone study, with the metronome for work in rhythm.

As soon as these principles are grasped, they are illustrated in various forms at the piano, but the principles are behind each exercise and the student learns to use the liberated power of relaxed weight intelligently, applying it in a greater or less degree as the case demands.

When we systematize technical forms, we find there are not so many divisions after all. A piano teacher or player should be able to render a good trill with each pair of fingers; a smooth, flowing scale in *legato* and *staccato*, with various rhythms and shadings; the same in *arpeggio* forms; three and four note chords in degrees of power and delicacy and in the standard touches, also rapid octaves. It goes without saying that tone must be of good quality; tempos rise with one's advancement. I also believe the metronome should be used very early, along with counting and time beating, so that the idea of rhythm shall be firmly established.

Such a course of technical understanding and doing is not too much to

expect, is it? If teachers taught after this fashion and players adopted it, the standard of teaching and playing would rise rapidly. We do not claim there is but one way—and no other—to work out these problems; there may be various ways. But principles must be adhered to. We must come right down to the bed rock of truth. When we do so, we can dispense with that formidable mass of études, which are the bane of both teacher and pupil. We can confine ourselves to mastering playing principles, illustrate them with a few carefully chosen études and then apply them to pieces.

Why is it that teachers generally do not adopt this most reasonable, common sense, up-to-date, sensible way of meeting the question? Perhaps for three reasons:

(1) They have not made an intelligent study of piano playing and teaching principles, preferring the older ways of limiting technique study to études and pieces only.

(2) Indifference. They are satisfied with older ways and are not willing to trouble themselves to learn new ones.

(3) Perhaps the third reason is the most cogent and comes nearer home. Fear of losing pupils. Because both pupils and their friends are so clamorous for pretty tunes, that they often grow restive over technical preparation and threaten to stop lessons if they do not get what they want. We must be really convinced that a thorough grounding in correct principles is necessary. Then, if we understand our business and can give this foundation in a straightforward, convincing way, we need have no fear. Our work will speak for itself. We can show results. Best of all, conscience and self-respect will approve our stand for honesty and truth.

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### Harry Evans Made Director of Municipal Singing in Wichita

WICHITA, KAN., Aug. 20.—Harry Evans, basso and voice teacher, has been appointed director of municipal singing for Wichita. Sunday band concerts have been given in the parks all summer, at which time a part of the program is given to community singing. Interest has grown so rapidly that there is now an average attendance of 7000 persons at each Sunday "sing."

### Miniature Philharmonic No Longer Under Emil Reich Management

Announcement has been made that the Miniature Philharmonic Orchestra, Jacques Grunberg, conductor, is no longer under the management of Emil Reich. The orchestra's new management will be announced in the near future.

LANCASTER, PA.—An initial "sing" was held at Elizabethtown on Aug. 2, when at least 1000 persons gathered at the square and joined heartily in the singing.

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## Arthur Bergh's New Cycle "The Congo" Is Notable Addition to American Music

Study of the Negro from the Social Viewpoint Presented in Setting of Vachel Lindsay's Striking Poem—One of the Most Interesting Compositions That Have Enriched Field of American Composition

By A. WALTER KRAMER

IT was through providing music for a great American poem, Edgar Allan Poe's "The Raven," that the creative gift of Arthur Bergh was first recognized. His entry in that work into the rather difficult hybrid form of *mélodrame* was a noteworthy success, and the music, when heard to the recitation of the poem by such artists as David Bispham and Percy Hemus was immediately given a place of distinction beside such similar works as Richard Strauss's "Enoch Arden" and Max Schillings's "Hexenlied." Since then Mr. Bergh's reputation has grown as his other admirable compositions have been made known. It is another important American poem, Vachel Lindsay's "The Congo," that has interested Mr. Bergh and has inspired him to what we would call the most significant music he has published to date.\* To be sure Vachel Lindsay is *caviare* to the masses, not because he deals in things that they cannot understand, but rather because our contemporary American poets are not widely enough read. For vividness, elemental force, and with it literary power, Mr. Lindsay in his unique "Congo" is unrivalled. There is perhaps a Masfield touch here and there in his expression; some might even misunderstand him and call him of the Kipling school, if there be such a thing. But a serious study of his important poem will reveal above all influences a real personality in letters, an intense painter who can rouse the emotions of his reader and express with flaming fire the feeling of his subject.

Arthur Bergh has made this poem his own, and he has written it as a cycle of three songs for a baritone voice and piano. Not a conventional cycle, by any means, made up of a group of songs that may be sung in sequence or separately; but a closely knit and unified work that must be performed as it stands. "The Congo" is subtitled "A Study of the Negro Race," and it is that



Arthur Bergh, Whose New Cycle "The Congo" to Vachel Lindsay's Remarkable Poem, Stamps Him One of America's Most Gifted Composers

in the highest sense. Neither poet nor composer have approached the subject ethnologically—the result would have been science and not art had they done so—but rather from the broad social viewpoint, poetic and still decidedly subjective. Thus the three sections of the cycle are called "Their Basic Savagery," "Their Irrepressible High Spirits" and "The Hope of Their Religion." The cycle opens with a motive in the piano that is typical of the Congo, a motive that Mr. Bergh makes much use of; it is savage, uncouth, quite as it should be, and leads to the first setting of the refrain "Boom, Boom, Boom!" which he accomplishes by using in the piano three *fortissimo* chords, the second one of which is the open fifth of G sharp minor in the left hand, with an A minor chord in the right. Daring it is, but it produces the effect stunningly. The refrain "Boomlay, Boomlay, Boomlay, Boom!" brings an ingenious use of note clusters in the piano, calculated with remarkable keenness. The first mention of "Then I had religion" ushers in a lyrical theme of beauty and imagination that recurs from time to time in the cycle. Those of us who know Mr. Bergh's "Raven" music are aware of his gifts as a lyricist, *viz.*, his Lenore theme in that work.

### Uses the Spoken Word

Unusual as it is in a song cycle to find passages of the poem that are to be spoken and not sung, we meet with it here. And the manner in which the composer has planned it is intensely fitting. The lines:

• Mr. Bergh's Art, First Seen in Setting of "The Raven," Bears Stamp of True Genius in His Latest Cycle—Spoken Word Adds Novelty to the Work—Written for Baritone Voice and Piano

"Then I saw the Congo creeping thro' the Black,  
Cutting thro' the jungle with a golden track.

have a very significant place in Mr. Lindsay's poem and are found in all three divisions of the poem. Mr. Bergh has marked their particular meaning by having them delivered spoken whenever they occur, in the first and second sections over the piano's playing in his harmonization of the South East African melody "Thata Nabandii," in the third over the piano's playing of a version of this melody with a fragment of the spiritual "Didn't My Lord Deliver Daniel?" used as an inner voice polyphonically. The first section closes with a restatement of the original motive to the text "Mumbo Jumbo, god of the Congo, will hoodoo you."

A brisk *Allegro moderato* in D major, 2/4 time, marked "in the manner of an American coon song," ushers in the second section, "Their Irrepressible High Spirits." It is gripping ragtime, this prelude for the piano, and against it the voice enters singing its own tune describing vividly a gambling-hall scene with the Negroes "shooting crap," etc. The spoken word recalls the vision of the Congo, then the lyrical music tells us of the beauties of that land, and soon the voice sings the ragtime melody *Allegretto moderato*, leading into the West Indian negro dance-tune, the "Bamboula." We have seen no setting of this hair-raising tune that pleases us as much as does Mr. Bergh's treatment of it in this work. He seems to be able to revivify it as has no one else; his Moussorgskyan bass (*ostinato*, of course) at "And the crowd in the court gave a whoop and a call," his contrapuntal management of the melody, first in the voice, then in the piano is remarkably done. And the *Largamente* which he builds on "Thata Nabandii" is superb, both where it interrupts the "Bamboula" and at the end, where he makes it a coda to this section.

There is a bit of the mood of the Seminarian Moussorgsky songs in the opening of the last division, "The Hope of Their Religion." Here, too, the voice speaks the lines:

"A good old negro in the slums of the town  
Preached at a sister for her velvet gown,  
Howled at a brother for his low down ways,  
His prowling, guzzling, sneak-thief days."

And as these lines are spoken the piano plays the old Negro spiritual, "Didn't My Lord Deliver Daniel?" first unharmonized, then characteristically harmonized. There is the conflict expressed in the singing voice of the churchly "Glory, Glory, Glory," and the savage "Boom, Boom, Boom!" The lines "Then I saw the Congo" are now spoken, with the echo of "Didn't My Lord Deliver Daniel?" adroitly worked into the "Thata Nabandii" theme, now in major instead of its former minor. The hope of their religion is nigh, and we now learn that "the twelve apostles from their thrones on high thrilled all the forest with their heavenly cry;" and the old superstition of the god of the Congo, Mumbo Jumbo, is dissipated by the voice singing to the melody of the old hymn "Hark, Ten Thousand Harps and Voices," the words "Mumbo Jumbo will die in the jungle, Never again will he hoodoo you," which Mr. Bergh has harmonized exquisitely with marked simplicity. Now he develops his lyric theme of the vision of religion, with emotional beauty and a richness and fullness that are thrice admirable. The assurance of Mumbo

Jumbo's passing is given out once more to the melody of the Christian hymn. A brief epilog sums up the cycle in a broad melody, narrating

"And only the vulture dared again,  
By the far lone mountains of the moon,  
To cry in the silence the Congo tune,  
'Mumbo Jumbo will hoodoo you.'"

On this final line the original motive of the work is brought back tellingly, and with it the composer closes his cycle.

What Arthur Bergh has achieved in his cycle cannot be understood unless serious application is given to his work. It has its worth in that very quality, namely, that it is never superficial in its feeling, never obvious, not even in its lighter moments. These moments are light, not because the composer has lost his serious thread, but because the poem has called in places for riotous music of revelry. Such a poem as Mr. Lindsay's "The Congo" has called upon Mr. Bergh's resources far more than any poem that we know could. There are composers who would have considered it unsuitable for musical treatment; they in all probability would be justified in making that statement. Only a few could undertake it successfully, for it is a poem that requires first of all a strong human sympathy; second, a decided intellectuality, which only too few of our composers possess, and third, a real understanding of the Negro. To appreciate Mr. Lindsay's poem it was necessary for the composer to be familiar with the superstitions of the Negro in his savage as well as civilized states. Mr. Bergh has shown in his music that he has studied his subject as well as composed remarkable music for it. The latter would be an impossibility without the former.

The music is modern, ultra-modern in places, if you will. But it is always spontaneous, it is always pulsing and flowing. In many ways it is the most admirable cycle that has been done in our country in many a day. Mr. Bergh has melody, he is harmonically sensitive and his workmanship is flawless. When one has said this about a composer it were difficult to pay him a higher tribute. America must prize highly a composer like Arthur Bergh. For he is writing, as are few of his contemporaries, vital music. And his "Congo" is convincing proof of it.

### WILL TEACH IN COLUMBUS

Belgian Violinist to Meet Classes There  
—Wilbur Mills in Service

COLUMBUS, O., Aug. 22.—An acquisition to the music circles of Columbus is that of the Belgian violinist, Jean ten Have, who has consented to come to Columbus for one day in each week, to teach pupils who cannot go as far away from home as Cincinnati, where Mr. ten Have is one of the staff of artist teachers of the Cincinnati Conservatory of Music. The violinist was an artist pupil of Eugen Ysaye, and after he reached the heights of artistry Ysaye chose him for his associate in the Conservatory in Brussels, Belgium, the war later driving both artists to America. Mr. ten Have will be available for concerts and recitals as well as for pupils.

Minnie Tracey finds it necessary to give two days to Columbus this season, and hold her newly organized class for the study of opera on Monday evening, beginning Sept. 2. Last season Miss Tracey left her Cincinnati class for one day only, giving Columbus that day at the Ella May Smith studios. The opera class will be heard in opera at the close of this season, thus showing what they have accomplished in one season of study.

Mildred and Amelia Tessier, pianist and soprano, gave a program at Columbus Barracks for the soldiers last Thursday evening.

Wilbur Thoburn Mills, Jr., son of Mrs. Wilbur Thoburn Mills, organist of Broad Street Methodist Church, a student of the Aviation School at Ohio State University, is another good musician gone to France. Mr. Mills was among the first of the undergraduates to enter the Aviation School for service. E. M. S.

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## LONG LIST OF PROMISING SINGERS IN PERSONNEL OF ABORN OPERA CLASSES

Many Young Singers Have Gone Into Service, Others Entertaining Men at Cantonments — Some Notable Successes of the Current Year in Milton Aborn's Unique School

IF one wishes to compare the theories and methods of different teachers, an excellent exemplification is presented at the Aborn School of Opera, New York. Visiting this school one may exclaim over the merits of an unusually well-trained *Aida*, to find that all her actual voice-placing has been done in an obscure Nebraska town. Or one may question the glaring faults of a reconstructed tenor, and learn that he is the product of a New York studio, conducted by a man whose popularity is such that he is compelled to give lessons of ten minutes' duration.

All these students come to the "School of Experience," as the Aborn school is called, to prepare for opera. The past year has brought many visits or letters of introduction from distinguished voice teachers of the West and South, who are thoroughly in sympathy with the aims of the school and are eager to lend it their support. Last fall's classes attracted a deputation from Nebraska, among them pupils from the studios of Mrs. Millie Ryan of Omaha. These have returned to make local careers in opera, concert and studio, to say nothing of frequent appearances at western cantonments.

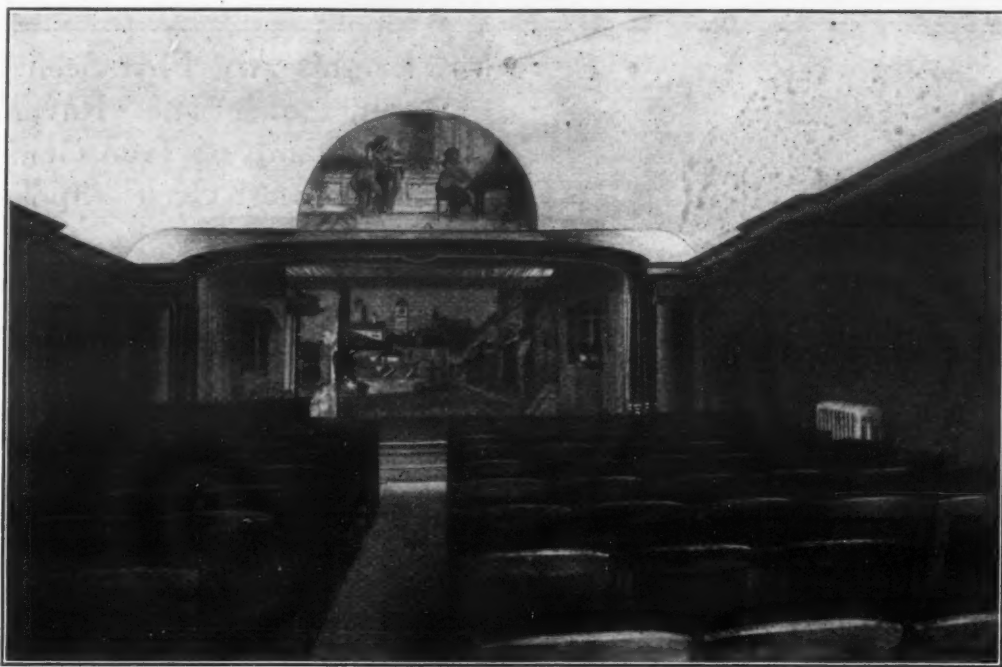
Among them are Ruth Gordon, an excellent *Martha*; Zara Travillo, a *Marguerite*, and Carl Trebbis, the young tenor from Omaha, who acquired five or six operatic rôles in his stay. In this class also was Audrey Dennison of Toledo, who is kept busy every moment this season with War Council concerts, but who will return in September to add to her charming *Maid Marian*. Margaret Owen made her success with the Rabinoff National Opera and Margaret Arne has just returned from a long tour with the "Beauty Shop."

The pupil list for the winter has been heavily taxed by the operatic managers. Viola Robertson returned from a season in Havana with the Bracale Company to appear at the Alvin Theater in Pittsburgh. Harry Davis drew upon the school for an *Aida* to replace Florence Easton, and Marie Stapleton Murray went on at twenty-four hours' notice and won from the critics most enthusiastic approval, not only for her singing but for her dramatic understanding. Mrs. Murray also sang *Leonore* and *Aida* successfully in the Bronx spring season of the Aborn Opera Company.

During the same season Mr. Aborn was able to draw from his classes a *Santuzza*, also well-schooled and temperamentally appealing, in Gladys Axman, and a dramatic tenor of varied accomplishments in John Campbell.

Miss Axman's first appearance was made in the early spring as *Leonore*, and her *Santuzza* deepened the impression of a singer of great promise. John Campbell's "*Faust*, *Turridu* and *Rhadames* set an unusual standard. Not less beautiful than his voice is his diction in four languages.

Some eight months ago it seemed as if the Aborn school might be distinguished for the fine work the pupils were doing, but most of them are now serving the flag in some capacity. Hugo Lenzar is somewhere in France making the world safe for opera. Harold Land, well-known in concert and church fields, was completing the congenial rôle of *Valentine* when the call of the navy silenced the music of "*Faust*." Young Nat Chadwick



Interior of the "Aborn Miniature," Where Students Appear Before Critical Audiences

of Brooklyn, pupil of Bispham, and a delightful *Silvio* in the dramatic school, is now at Pelham Bay Naval Training Station. An argument in favor of a thorough education before beginning the study of opera, would find strengthening in the remarkable progress made in a short time by Albert Lukkens. This promising baritone was head of the Music Department of the Wyoming State University, and came East intending to spend the whole summer in the study of operatic rôles, but the pull of the service got him before many weeks. A fine basso who has spent part of his summer doing war work in his home town, is Joseph Mueller of Detroit, Mich. Other singers who are in the service now and expect to attend the school when the war is over are: Walter Leary, now at Fort McHenry, Baltimore; Anson Sprague of Washington; Raymond Bowers, now singing with the famous Navy Chorus; Byron Clark, shipbuilding in Pasagoula, Miss., and L. B. Sporleder, Camp Funston.

In the light opera world the Kouns Sisters, now of the "Hitchy Koo" Company, are well known. It has been rumored, however, that they are to rival better-known grand opera singers in such rôles as *Gilda* and *Violetta*.

Singing in a cantonment has almost the same interest at home as in France, for the young singer. So enthusiastic are the men, so appreciative of an operatic entertainment, that these are rapidly increasing. Under the auspices of the Globe musical concerts in June, an entire cast drawn from the Aborn school was presented at Camp Dix in "*Cavalleria Rusticana*," greatly to the enjoyment of the soldiers. The singers were Florence Bullard, Aurelia Wares, Devora Nadworney, John Campbell and Edward Kinsey. Catherine Redfield, an inimitable *Gretel*, is touring with the Governor's Footguard Band, directed by her father. Jean White, a coloratura soprano of Chicago, is entertaining the soldiers also. Other young singers who are pursuing their experience into larger fields are Betty Donn of Boston; Ruth Mason of Raleigh, N. C.; Helen Sharp Post of St. Louis, and Jane Augarde (pupil of Mme. Lund) who are delighting Newark audiences during the Aborn comic opera season at Olympic Park.

The end of the summer for this busy all-year-round school will bring another list of young singers before the footlights. Myra Brewington of Baltimore is completing the rôle of *Thais* and will be heard in it at an early public performance in the fall. Eleanor Wetherill of Cranford, N. J., and Gloria Gill of Orange are two rival *Yum-Yums* and both have already been heard in the Miniature Opera House. Miss Gill sang the *Dew Fairy* at a charming performance of "*Hansel and Gretel*" given in the "Miniature" this spring.

An Oscar Saenger pupil well known in the field of costume recital and dramatic drawing-room performances is Beulah Beach, whose appearances at the "Miniature" as *Aida* was well liked.

A lovely *Butterfly* is Harriet Barkley, known in private life as Mrs. F. E. Reisburg. So many and so successful are the rôles which Frances Parker has passed in her short time of study at the school that it is hard to single out any one. Miss Parker herself was the production of the "*Secret of Suzanne*," that sparkling little opera *a deux* wherein the only other rôle other than that of the two principals is a silent one. Miss Parker was assisted by Morton Adkins of the Aborn Opera Company.

Few young contraltos at present before the public can rival the equipment of Devora Nadworney. Beauty of voice and face, personality, temperament and genuine feeling for the dramatic possibility of a rôle are here, and all this is rapidly being strengthened by invaluable work in dramatic technique.

Pupils from the Sapio Studios who are considered to have great talent are Georgia McNally, Harriette Wakefield, Grace Taylor and Florence McManus. A charming *Mimi* is Miss Lina Wirth, a pupil of Mme. Niessen-Stone. Aurelia Castruccia of Los Angeles will return in September, after a busy summer, and Ellen Gibbs Moyer and Edith Flickinger (both of the Sapio Studios), who did excellent work in the school, are to be heard in their home towns, Des Moines and Indianapolis, respectively.

P. A.

### Our Men Overseas Need Much Music

"Music is one of the things the boys are wanting all the time, and we have so much difficulty in getting it from America that we have to buy it in London," writes an Englishwoman attached to the American Red Cross in Paris. I have most of it on my hands to attend to and am always so sorry when I have to refuse a request for it, for I know from experience how the men like to play and sing. I hear that in the campaign which the Y. M. C. A. will have in the fall they are going to make a special appeal for music to be sent over by people who have more than they need, and there can never be too much. The men who have lately come over bring the newest band music, then the others want it and we haven't it."

### Bruno Huhn Wins Tennis Trophy

SOUTHAMPTON, N. Y., Aug. 25.—Bruno Huhn recently won the Herrick Cup for tennis (singles) at Easthampton, for the second time. His final challenger was A. H. Grier, a skilful player, who, after a grilling four-set contest, had to yield to the severity of Mr. Huhn's attack and his superior endurance.

### TO STUDY COMMUNITY ART IN BOSTON UNIVERSITY

New Movement Will Be Studied from Psychological Standpoints in Novel Course

BOSTON, Aug. 27.—Another sign that community singing has come to stay is the recent inclusion of the subject in the curriculum of one of our universities. The pioneer in this field is the Boston University, which offers for the first time, through its School of Liberal Education, courses in community music, pageantry and civic celebrations.

The purpose of the new courses is not to furnish technical instruction in music, for that is provided by a reciprocal arrangement with the New England Conservatory of Music; it is rather to study in a scientific way the psychological principles underlying music and drama.

"Community music is as yet a fad," says Prof. H. Augustine Smith, who will give the new courses in this subject, "for its foundations are yet to be laid deeply by scientific and sympathetic study. The entire subject of community music is open to research, to the marshalling of scientific material, to the laboratory tests of materials, to the application of the principles of crowd psychology to singing groups. There is a new appreciation of the historic backgrounds and precedents of the fraternal spirit and the place of music in civic reform. Community music must be given status, statesmanlike program, if it is to survive the present mass hysteria and monster sing fests. Pageantry has developed to a remarkable degree in certain sections of the country, but as yet it has failed to make the happiest use of music and community singing. Singing should be as vital a part of drama as costuming and dancing. Correlation is needed here."

Among the topics to be covered during the term are: "Music in community life; music in the home, in the public schools, in theaters; the increasing use of music in the industrial world; the community settlement movement in the great cities. Music as the voice of democracy, its internationalism; music of the outdoor life—scouting and singing, camp fire songs, pageantry and civic celebrations, the evolution of the pageant and the community masque."

"As far as we know," adds Professor Smith, "this is the first instance of academic credit being given by a university for work in this field. The courses will count toward the degree of Bachelor of Education." C. R.

### CONCERT AT SPRING LAKE

Noted Artists Appear in Red Cross Benefit Program

SPRING LAKE, N. J., Aug. 24.—Mme. Gina Ciaparelli-Viafora, soprano; Riccardo Stracciari, baritone; Vera Barstow, violinist, and Max Gagna, cellist, appeared at a concert for the benefit of the Spring Lake Red Cross last evening at the New Monmouth Hotel. An audience of 2000 heard the concert. Mme. Viafora scored in songs by Sanderson and Tirindelli and an aria from "*Tosca*." Mr. Stracciari aroused great enthusiasm in several arias and Miss Barstow played admirably compositions by Chopin, Cecil Burleigh and Wieniawski. Giuseppe Bamboshek of the Metropolitan Opera Company played the accompaniments.

After the concert a dinner was given at the hotel in honor of the artists, at which many prominent persons were present, among them Maestro Spandoni of the Chicago Opera Association; M. H. Hanson, Mr. Stracciari's manager, and Mrs. Margaret Weber of the Executive Committee of the Red Cross, who arranged the concert.

### Estelle Wentworth to Make Début with San Carlo Forces as "Nedda"

Estelle Wentworth, the new dramatic soprano of the San Carlo Company, who will alternate in the heavier rôles with Elizabeth Amsden, and who is engaged for the entire season of forty weeks, will make her first appearance with the organization as "*Nedda*," in "*Pagliacci*." She will also sing the "*Leonora*" on Saturday night in "*Il Trovatore*," appearing with Zinovieff, the Russian tenor.

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## Percy Rector Stephens Leads Denver Chorus in Concert for Soldiers and Sailors



A Flashlight Photograph of Percy Rector Stephens' Denver Chorus and Assisting Artists, Taken After the Recent Concert. On the Left of the Chorus Are Alfred De Voto, Pianist, of Boston; Alexander Saslavsky, Violinist, of New York, and Miss Tsianina, Indian Soprano. On the Left Mr. Stephens and John C. Wilcox. Bernard Ferguson, New York Baritone, Standing in Second Row, Back of Mr. Wilcox. Lawrence Whipp, Accompanist, Seated at Piano

DENVER, COL., Aug. 9.—A choral concert under the direction of Percy Rector Stephens of New York, given at the Broadway Theater last night before a capacity audience as a benefit for the local Soldiers' and Sailors' Club, proved to be one of the most delightful musical events of the year.

The fame of Mr. Stephens' Schumann Club had preceded him to Denver, and when it was learned that he would spend two months here, a chorus of sixty selected voices was organized from the women singers of the city, and he was invited to train the body for this benefit concert. Frankly admitting that the vocal caliber of the Denver chorus was quite the equal of his New York organization, Mr. Stephens went to work with enthusiasm, and it is not too much to say that the result, as publicly manifested last night, was quite the most finished and resourceful performance of choral music by women's voices that has

been heard in Denver.

The program included two old Italian songs, sung in the original text; two Russian songs; David Stanley Smith's fanciful cantata, "Pan," and four of Burleigh's Negro Spirituals, besides two spirited patriotic songs. Mr. Stephens not only possesses the right sort of musicianship and the qualities of leadership for a highly successful choral conductor, but he seems to have an uncanny understanding of the capacity of the female voice for varied effects in tone color. By virtue of this resourcefulness he circumvented the tonal monotony which usually marks the limitations of a choral body of female voices, and set a new standard here for performances of this character.

Bessie Dade Hughes, popular Denver mezzo-contralto, and Alice Forsyth-Mosher, lyric soprano, who is known as the "Colorado Prize Singer," through her success in a State singing contest two years ago, sang incidental solos in the Chorus of Maidens from Borodini's "Prince Igor" and the cantata "Pan,"

respectively, each acquitting herself brilliantly.

Assisting in the program as soloists were Alexander Saslavsky, violinist, who played the Lazzari sonata in E Major with Alfred DeVoto, pianist, and a group of smaller works; Miss Tsianina, the Indian soprano, and Bernard Ferguson, concert baritone, all artists of renown, who are members of the Denver summer colony, and who lent their services to this memorable occasion. Each soloist earned a double recall. Next to the untiring labors of Mr. Stephens himself, the enthusiastic and skilful work of Lawrence Whipp, accompanist, must be recognized as contributing to the excellence of the concert. Mr. Whipp accompanied chorus and vocal soloists without notes.

The Soldiers' and Sailors' Club will benefit to the extent of more than \$800 through this concert, which also gave a very great deal of pleasure to the local music-loving public.

J. C. W.

## Shattuck to Revive the Tchaikovsky G Major Sonata

THE Tchaikovsky Sonata in G Major, which Arthur Shattuck, the American pianist, is preparing as the *pièce de résistance* of some of his forthcoming programs, takes rank among the composer's most beautiful works. Less well-known to the average audience, even to the average musician, than Tchaikovsky's other piano works, it has a charm of melody, an orchestral impressiveness, a sonorous beauty, quite enough to reward any artist for the study which its difficulties require. At least such is Mr. Shattuck's opinion, shared by other artists, and his enthusiasm over its charm is most infectious.

"I heard it first," he says, "from Godowsky; then, twelve years ago, in Norway, played by Martin Knudsen, and it fascinated me. I am quite delighted with the prospect of adding it to my own repertoire. Not only has it a beauty and majesty quite its own, but such a work delivers one from the hackneyed, hidebound type of program. Beautiful as many of the 'stock' pieces are, it is a great privilege to be associated with something more new to the public; one has that feeling of giving a new pleasure.

"The first movement of the sonata is tremendous in its power. The second one has a lovely melody, with phrases so long that it is hard to break them; to 'sing' them, so to speak, on the piano. From the point of view of phrasing, it presents one of the most difficult problems in piano literature; it must be punctuated

as a singer would breathe. In fact, a singer's interpretation of the main theme would be a valuable guide for any pianist who is to play it.

"Even in giving such a work as this," Mr. Shattuck said, in discussing the making of programs, "one must exercise care in grouping it with others; for some audiences it might even not be effective at all. But there are audiences and audiences; some it discourages to be asked to listen to any but the lighter music of the great composers. One naturally doesn't want one's hearers to go away saying, 'I never want to hear another piano recital.' And if one imposes too much of one's own point of view on them, that may happen. With the Liszt Sonata, for instance, I have finished forever in small towns. It is much too 'heavy,' and I am so fond of it that I refuse to use it, as Busoni once said, 'as a weapon to fight the public with.' That is not my idea of the way to treat the works of the great.

"But for this work of Tchaikovsky's the American music public, in general, is quite ready. He has become well understood by them, one might say friendly with them, through his orchestral works, given to the audiences by the symphony orchestras. And with all my feeling that the audience has the right to be pleased, I feel also that they have a right to one's finest. It is more than that; it is our duty to give them of our best.

"Many persons, unfortunately, miss that best because they have not trained themselves to listen. They get a melody, yes; but they allow the subtleties, the nuances, entirely to escape them. But after all, if you do things really well enough, your work is sure to get through, and if one person in the audience thoroughly understands my conception I am happy."

## 237,463 Persons Heard Goldman Concerts at Columbia University

The concerts given at Columbia University this summer by the New York Military Band, under the direction of Edwin Franko Goldman, were attended by 237,463 persons. There were 30 concerts, covering a period of 10 weeks, starting on June 10, and ending on Aug. 16. At the last concert there were 20,380 persons present, this being the largest attendance of the season. The next season will start on June 2 or June 9, and it is quite possible that 40 or 50 concerts will be given. The band will also be enlarged and the University will provide at least 5,000 more chairs.

Several plans are now under way to secure the services of Mr. Goldman and his band to make a tour through the country to raise money for the next Liberty Loan drive. Mr. Goldman has also been asked to conduct the New York Police Band for the next Liberty Loan drive and it is quite possible that arrangements may be made for this organization to tour the country.

Carolina White, the American soprano, formerly of the Chicago Opera Company, has added to her repertoire Frederick W. Vanderpool's new song, "Values."

## CONCERT AIDS MUSICIANS

Marcia Van Dresser and Carlos Salzedo  
Heard in Benefit Concert

BAR HARBOR, ME., Aug. 15.—For the benefit of the Society of the American Friends of Musicians in France a concert was given recently in the Building of Arts by Marcia Van Dresser, soprano; Carlos Salzedo, harpist, with Ethel Cave-Cole at the piano. Miss Van Dresser was well received in the Haydn-Viardot "Gloria la Noche," an "Aida" aria, two Hageman songs, Dwight Fiske's "The Bird" and a splendid Debussy group.

Mr. Salzedo delivered in his distinguished manner a Couperin "Sarabande," his own "Variations on an Old Style Theme" and the first series of his "Pentarrhythmy," winning hearty approval for his artistic performances. Mrs. Cole played the accompaniments for Miss Van Dresser most admirably.

## HARRIET MC CONNELL ENGAGED FOR NEXT MAINE FESTIVALS



Harriet McConnell, Gifted American Contralto

Winning her spurs in two tours of Maine with William R. Chapman during the past season, where she became a great favorite with her audiences, Harriet McConnell has been engaged as soloist for the Maine Festivals this year.

She will sing in the performance of the "Elijah" on Oct. 3 in Bangor and on Oct. 7 in Portland; also on "Grand Opera Night" with Hipolito Lazaro, the Spanish tenor, on Oct. 4 in Bangor and Oct. 8 in Portland and in a patriotic program at the Saturday matinee on Oct. 5 in Bangor and Oct. 9 in Portland.

Miss McConnell has been doing considerable singing in the camps during the present summer, giving generously of her time to patriotic work.

## Hadley's Prize Opera Published

"Bianca," Henry Hadley's latest grand opera, which won the Hinshaw prize and is to be given in New York this fall, is just off the press. It is published by Harold Flammer, Inc.

## C. H. Peters's New Post

C. H. Peters, for three years on the staff of the *Musical Observer*, has been appointed advertising manager of the *Architectural Review*.



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BAR HARBOR, ME.—Recent concerts directed by Meyer Davis at the Malvern Hotel have attracted large audiences.

BRIDGEPORT, CONN.—A musicale and entertainment was given at the residence of Frederick Bedford on Aug. 22, for the men of the Black Rock Naval Base.

SAN DIEGO, CAL.—The musical colony of San Diego has been augmented by two active members, Wallace Moody, tenor, and his wife, who is a pianist and accompanist.

MILFORD, CONN.—A recent concert, given by Marion Fowler, Mrs. Ruth Wilcox Brown and Mrs. James Gillies, netted nearly \$100 for the Milford Chapter of the Red Cross.

YONKERS, N. Y.—The singing of patriotic songs by the audiences in the different theaters is still going on. Song leaders visit the playhouses about three times each week.

TACOMA, WASH.—Enid Viola Ingersoll of New York City is the guest of Dr. and Mrs. George Libbey of Tacoma. Miss Ingersoll, who is an accomplished pianist, delighted local music lovers at a recent recital.

TACOMA, WASH.—Mrs. Philip Clowry, wife of Captain Clowry, recently of Camp Fremont, has returned to her position in Tacoma as conductor of the Girls' Orchestra, now playing at the Victory Theater.

PORTLAND, ORE.—The Monday Musical Club's program for August was especially enjoyable. The club members met at the home of Mrs. F. M. Harvey. Mrs. R. A. Thompson, soprano, was among those who appeared.

TACOMA, WASH.—J. W. Bixel of Sioux Falls, South Dakota, has been engaged as musical director at the First Presbyterian Church, and Mrs. Chandler Sloan, president of the Tacoma Ladies' Musical Club, as soprano soloist.

CHARLES CITY, IOWA.—Margaret A. Gilmore of Chicago has been elected supervisor of music of the public schools at Marshallton, Iowa. She succeeds Lewis L. Stokely of Cedar Rapids, who has entered the army.

BOSTON.—Mrs. Nevil Ford (Louise McAllister), soprano, appeared in an interesting program of solos and duets at Nahan this week, in aid of the New England auxiliary of the army relief. The accompanist was A. Fiedler.

HIGHMOUNT, N. Y.—Before a large audience at the Grand Hotel a song recital was given recently by Rev. Meyer Kanewsky, tenor, cantor of the Oheb Zedek Temple of New York. He was assisted at the piano by S. Lichtstein.

BURLINGTON, VT.—The final piano recital of the University of Vermont summer school was given on Aug. 16 by Hilda Wright and Lewis Greene of New York city, pupils of Charles Lee Tracy, director of the piano department of the school.

SAN DIEGO, CAL.—Gertrude Gilbert, president of the Amphion Club and local impresario, is spending her vacation at Pine Hills. She will return to San Diego to open the autumn season of musical activities. Her work as civic music chairman is being carried on by Mrs. L. L. Ravan.

BOSTON, Aug. 24.—Grace Bonner Williams, soprano; Minerva Komenarsky, contralto, and Lambert Murphy, tenor, contributed their services at the second musicale given by the Cohasset branch of the Red Cross at "Red Oaks," the summer home of Alanson Bigelow, Jr.

BROOKLYN, N. Y.—Beradette E. Carey, Brooklyn soprano, soloist of St. Augustine's Roman Catholic Church of Brooklyn, has been invited to give two song recitals at the Catholic summer school near Plattsburg. Miss Carey is a pupil of Frederick R. Winant of Manhattan.

NEW MILFORD, CONN.—A concert for the benefit of the Red Cross was given at the home of Rev. E. P. Herrick at Gaylordville recently. Among those who took part were Thora Fernstrom, Vilma Ebbeson, Jane Kay and Miss Standerman.

PORTLAND, ORE.—A largely attended community "sing" was held recently in the Christian Church in Mosier. Mrs. Lulu D. Crandall, county chairman, from The Dalles, presided, ably assisted by Mrs. C. E. Williams and Prudence Patterson, who had charge of the musical part of the program.

CHANUTE, KAN.—Five hundred dollars was raised for the Red Cross this week by a performance of "The Rose Maiden," under the direction of Edith Bideau of the department of music in the State Manual Training Normal at Pittsburg, Kan. An instrumental quartet accompanied the chorus of sixty-seven voices and the eleven soloists.

BOSTON.—Louis C. Elson, the musical critic and lecturer on musical theory and history at the New England Conservatory, recently spent three days in the neighborhood of Portland, Me., in the course of which he spoke four times before the men in the Y. M. C. A. huts. The subject of Mr. Elson's talks was "The Story of Our National Songs."

SEATTLE, WASH.—The honor guests at the Community Chorus Committee luncheon on Aug. 16 were Francis W. Richter, organist of Portland, Ore., and Mrs. Richter; Letha McClure, general director of music in Seattle Public Schools, and Mary E. Ireland, director of Public School music in Sacramento. Both Miss McClure and Miss Ireland have been teaching public school music work at the University of Washington.

SEATTLE, WASH.—Mrs. John Spargur has closed a contract with Lucien Muratore to sing at the Arena here in October. Ferdinand Dunkley will soon make his home in Tacoma. He will continue as organist of the First Church of Christ Scientist, and will conduct his classes at the Stapp School of Music in Seattle. He is to have charge of the vocal music at the Annie Wright Seminary, Tacoma, and will direct the St. Cecilia Club of Tacoma.

LANCASTER, PA.—High School Park, Columbia, was the scene of the borough's first community "sing," held recently under the direction of the Woman's Club with an estimated attendance of 2500. The singing was led by H. J. Taylor of Lancaster and Walter G. Stevenson of Columbia, and the chorus was accompanied by the "Liberty Sing" Orchestra, composed of volunteer musicians under the leadership of Mrs. Clarence Markley, who presided at the piano. Columbia residents are highly enthusiastic over the movement.

BROOKLYN, N. Y.—Emma Richardson Puster, pianist, and Kathrene Cavannah Parker, contralto, of Brooklyn, were heard in a Red Cross benefit concert at Plattekill, N. Y., recently. Miss Puster played the A. Minor Prelude by Rachmaninoff; "The Nightingale," by Liszt; MacDowell's "Improvisation," a Chopin waltz and nocturne and Rubenstein's "Staccato Etude" and "Barcarolle." Mrs. Parker sang a group of songs, including Tosti's "Goodbye," "The Blue Bell," by MacDowell; "Songs My Mother Taught Me," by Dvorak, and "The Bells of Youth," by Speaks.

NEW HAVEN, CONN.—An orchestral concert under the direction of Thomas Belviso, was given at the Army Hospital in Arlington on Aug. 18. Assisting Mr. Belviso were Gertrude Donovan and Mrs. Miller Cuhn, and the concert was one of the very enjoyable ones of the season. The concert was given under the auspices of the Y. M. C. A. On Monday evening Mark Chestney, one of New Haven's best-known violin soloists, gave a delightful concert at the hospital, assisted by Frances Kirchoff, accompanist; Mrs. F. O. Robbins, the soprano soloist at Center Church, and Clifford Robbins, boy soprano.

BURLINGTON, VT.—The Summer School of Music and Dramatic Club gave its last concert of the season at the Howard Relief Hall Aug. 15 before a large audience. Those who appeared included Mrs. Frederic P. Mitchell, Dorothy Lawrence, Anita Lyndon, Thelma Spear, Marcella Wheeler, Julia A. Stark, Arline Barow, Hilda Wright, Sergeant Cooley, Prof. F. B. Jenks and Lewis Greene.

WORCESTER, MASS.—One of the first young men to be called to the colors from the 1918 class of draftees in Worcester, is Daniel Silvester, Jr. Young Silvester will leave in a few days for Camp Jackson, Columbia, S. C. He is the son of Daniel Silvester, conductor of the Worcester Symphony Orchestra and has been concertmaster of the orchestra for nearly two years. Young Daniel will be the third member from the Worcester branch of the Silvester family to go into service.

### MISS MIURA AIDS RED CROSS WITH AMATO AND ROSEN



Mme. Tamaki Miura, the diminutive Japanese prima donna, who has been engaged for a number of performances with the Chicago Opera Association and also appearances with La Scala Opera Company, which will make a tour of the country and play for some time on the Pacific Coast, appeared at a concert for the Red Cross at Long Beach, L. I., a week ago, in company with Amato of the Metropolitan and Max Rosen, the violinist.

Mme. Miura sang an aria from "Madama Butterfly" and received a tremendous ovation. She also sang in English "When the Boys Come Home" as an encore and delighted the audience by her facility with the English language. Mme. Miura was photographed in company with Mrs. Bromwell, who was chairman of the Concert Committee.

Mme. Miura is working very hard on her repertoire for the coming season. She will sing performances of "Madama Butterfly" with the Chicago Opera Association and also some performances of this opera on tour with the La Scala company. She will, in addition to this, sing "Madama Butterfly," "La Bohème" and "La Geisha" in English. She will sing several real Geisha girl songs in Japanese during her concert appearances.

### Daniel Mayer Emphasizes Influence Music Has Been in Soldiers' Lives

In a letter to the War Camp Community Service of the War and Navy Departments, Daniel Mayer, the musical manager, says: "What a vital force music is in maintaining the morale, not only of the men in the camps, but of the civilian population, which is so quickly reflected by men in the service. You will be interested to know that a British officer, recently in this country, made the statement that the morale and hygienic condition of the American troops in France had never been equaled by any armed force in the history of the world, and that he attributed this largely to the influence of music and other agencies affecting the environment of training camps."

WATCH HILL, R. I.—A concert for the benefit of the Belgian Babies, a fund which is being raised by a company of Belgian musicians now touring the country, was given recently at the Ocean House. The artists included Miss Dais, Jean Singer, cellist and harpist; Mlle. Gabrielle Radoux, pianist, and Jan Collignon, baritone of the Brussels and Antwerp Royal Opera House.

WOODMONT, CONN.—For the benefit of the Woodmont Red Cross branch and the Woodmont Country Club an evening of song was given at the clubhouse on Aug. 19. The artists donating their services were Irene Mongean Wilder of Burlington, Vt., contralto; Esther A. Bradley and Helen Bradley of Meriden, harpists; Althea Clark of Meriden, reader; George Hubbard Wilder of Burlington, Vt., flautist and pianist, and Eva Lewis of Troy, N. Y., accompanist.

### HEAR SEATTLE MUSICIANS

Summer Concert Engages Art of Large Number—Inga Orner Welcomed

SEATTLE, WASH., Aug. 19.—Eight of Seattle's most prominent musicians took part in the "Midsummer Night's Dream" concert given at "Among the Firs," the home of F. W. Zimmerman's Opera School on Mercer Island, on Aug. 14.

Mr. Zimmerman, one of the best known tenors in the city, was in splendid voice and his singing of songs by Dunn, Penn, Clutson and Kuchle were enthusiastically received. Claude Madden, violinist, gave several solos, including one of his own compositions, "A Summer Reverie." A trio, consisting of Claude Madden, violin; George Kirchner, cello, and Hattie Edenholt, piano, gave several offerings, "Japanese Garden Scene," by Claude Madden, being one of the most delightful numbers on the program. Mrs. E. Franklin Lewis, one of the brilliant young pianists in the city, played Chopin numbers and was equally pleasing in the Liszt Rhapsody No. 2.

Marguerite de Forest Anderson, flautist, made her first appearance before a Seattle audience on this occasion and proved to be an artist of rare ability. Miss Anderson was a pupil of Fransella, and is a composer as well as performer. Her song, dedicated to and accepted by President Wilson, "Stand for the Country That Stood for You," is being sung by the soldiers at the front. On the program, Aug. 14, Miss de Forest Anderson played the "Concertpiece," by Chamade, and two of her own compositions, "Prayer" and "Butterfly." The accompanists were Leone Langdon, Hattie Edenholt and Lucy P. Smith.

Inga Orner, soprano, formerly of the Metropolitan Opera Company, is spending her summer vacation in Seattle. Assisted by the Norwegian Singing Society, directed by Rudolph Moller, and Aville Belstad, pianist, Miss Orner on Aug. 10 gave a concert for the benefit of the fatherless children in France before an audience which filled Norway Hall. On Aug. 14 she sang for the British-American War Relief Society; on the 17th in Chickering Hall and on the 18th at Paulsbo with the Norwegian Singing Society. A. M. G.

### Zoellner Quartet Entertains in Honor of Helen Keller

LOS ANGELES, CAL., Aug. 3.—The Zoellner Quartet entertained in honor of Helen Keller and her teacher, Mrs. Annie Sullivan Macy, last evening at their Beachwood Drive home. Miss Keller talked on "Liberty" and the Quartet played compositions by Mozart and Mouquet. Harold Proctor sang. Many prominent musicians were present, among them Carrie Jacobs Bond, Charles W. Cadman and his mother, Mrs. Cadman, Mr. and Mrs. Henry Schoenfeld, Mr. and Mrs. Adolf Tandler, Mr. and Mrs. L. E. Behymer, Mr. and Mrs. F. W. Blanchard, Olga Steeb, Mrs. Bertha W. Vaughan and many others.

ROCHESTER, VT.—For the benefit of the local branch of the Red Cross a musicale was given by Carrie Henry and Rilla Parsons Allen on Aug. 16. Summer guests who participated were Dr. Edwin E. Browning of New Bedford, Mass.; Marion Chase of Roslyn, Mass.; Priscilla Mosher of Bridgeport, Conn.; Henden Ball of Boston, Mass., and Gladys Tupper of Montpelier, Vt.

Adella Prentiss Hughes, the concert manager of Cleveland, was in New York recently arranging with the San Carlo management for a week at the Colonial Theater in the Ohio metropolis.



## Claudia Muzio Has Learned Secret of Making the Most of Vacationless Days



Claudia Muzio, the Metropolitan Soprano, Enjoying a Respite from Study and Operatic Appearances



DETROIT, MICH., Aug. 21.—The accompanying pictures give a glimpse of how Claudia Muzio is making the most of her hours of leisure during the opera season at Ravinia Park.

Miss Muzio, with her mother, is "keeping house" in Highland Park and living the invigorating outdoor life which enables her to spend a vacationless summer. She is essentially a student, spending from two to four hours each afternoon learning new rôles and enhancing old ones. In addition to this, there are daily rehearsals from ten to two, excepting on the days when she has an evening performance. Miss Muzio is

an accomplished harpist and could as easily shine in that field as in her chosen profession.

Her first song recital was given in Detroit last autumn and she will return here in October, with Caruso, Amato and others from the Metropolitan Opera

recently decorated by the King of Italy for maintaining musical standards in this country and Italy and for his aid in war relief work. His reminiscences have appeared in these columns.

### Florence French to Sing with Sousa

The young Irish-American soprano, Florence French, who made her Eastern debut in recital at Carnegie Hall last Fall, has been engaged to appear as soloist with Lieutenant John Philip Sousa and his band at Willow Grove, Philadelphia, during the week of Sept. 1 to 8. Miss French won an individual success recently at Woods Theater, Chicago, when she appeared before the Catholic Press Association Convention.

Among the many encomia which she received for her singing on this occasion none was more welcome than that of Herman Devries, who in his review of the concert in the *Chicago American* called her "a feminine John McCormack in miniature."

### Frederick Gunster in War Service Work

Frederick Gunster, the American tenor, will not be available for engagements in concerts and recitals until after March 1. Mr. Gunster has entered the war service work, under the Y. M. C. A., for a period of six months, and is associate secretary of the Music Committee of the Y. M. C. A. War Work Council at International Headquarters, 347 Madison Avenue, New York City.

### Eduardo Marzo's Daughter Marries

The marriage of Maria Josephine Marzo, daughter of Chevalier and Mrs. Eduardo Marzo of New York, to William K. Flanagan, of New York, took place on Aug. 23, in the church of St. Ignatius Loyola. A small wedding breakfast followed at the home of the bride's parents. Miss Marzo's father was

### SAYS THAT BROOKLYN LAGS

James McCabe Claims Support Has Not Been Given to Community "Sings"

James J. McCabe, District Superintendent of Schools and leader of community singing in Brooklyn, in discussing recently community singing in Brooklyn, took occasion to laud the success of Philadelphia's community "sings," where 10,000 persons congregate in a public park on a Sunday and sing as with one voice the Nation's patriotic airs and popular war songs.

"Where," said Mr. McCabe, "is Brooklyn in this singing of the people, by the people and for the people? To what end has spacious Prospect Park been used this past summer for community singing festivals? How much behind in this universal movement is our city, and why is it behind at all? Brooklyn wants to sing; there is no doubt of it," said he. "This was proved at the big community 'sing' in June a year ago, when 30,000 persons in Prospect Park got together. That that has not been repeated this summer is due, probably, to the lack of a leader who could give his whole time to the project, and second, to the fact that an appropriate band has not been available. Also, those in authority to add impetus and 'go' to the undertaking have thus far shown they are not sufficiently convinced of the necessity of such 'sings.' I look upon it as an essentially patriotic duty, to train and sustain the morale of the people at home, to have this communal outpouring of song."

Mr. McCabe is the composer of the American setting for "My Country, 'Tis of Thee." For a number of years he was head of the musical department at Teachers' Training School, Brooklyn.

A. T. S.

### Irene Williams Sings for Wounded and Sick Canadian Soldiers

Irene Williams, gifted American soprano, has just completed a month's tour as soloist with Creatore's Band, appearing at Saratoga Springs, Glen Falls, Quebec and Montreal. Miss Williams has aroused enthusiasm in all her appearances, winning remarkable criticisms from the reviewers of the Montreal and Quebec newspapers. On Wednesday of last week she interrupted her tour to sing for several hundred sick and wounded Canadian soldiers in Montreal.

Sofie Hammer, the Norwegian soprano, will feature many interesting Norwegian folk songs during the coming season and will appear in Hardanger costume in various concerts. She is now spending her vacation on the Long Island coast, where she is at work preparing these special programs.

### Christian F. Martens

INDIANAPOLIS, IND., Aug. 23.—Christian F. Martens, aged fifty-three, singer and music teacher, passed away at St. Vincent's Hospital. He had been a teacher of voice at the Indiana College of Music and Fine Arts for many years.

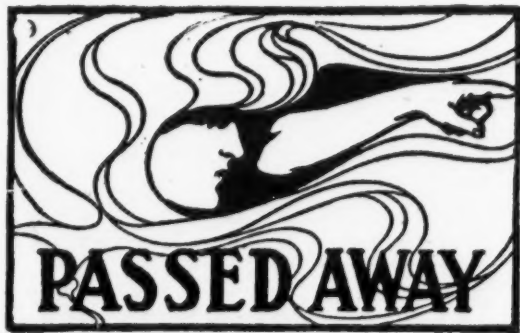
Mr. Martens was born in Christiania, Norway, May 30, 1865, and came to America when a young man. He received his first instructions under Thorwald Lammers, royal court singer to the King of Norway. He toured the leading cities of America for several years in concert and opera. Mr. Martens lived in Chicago before coming to Indianapolis. He was a baritone. Funeral services were held at Sts. Peter and Paul's Cathedral on Saturday. The burial took place at Holy Cross Cemetery.

### August Walther

August Walther, director of the Erie Conservatory of Music, died in Erie on Aug. 23. He had been formerly music director in the Bedford section of Brooklyn and was a musician of high standing in both cities.

### John M. Perry

The casualty list from Washington of Aug. 24 contains the name of John Milton Perry, of Montheria, Tex., died of wound.



### Dr. Henry Gronjer Hanchett

Dr. Henry Gronjer Hanchett, formerly of Brooklyn, N. Y., died at his residence at Siasconset, Mass., on Aug. 19. Dr. Hanchett was for a time director of the music department at Adelphi College, Brooklyn, and prominently identified for years with the music department of the Brooklyn Institute of Arts and Sciences. He frequently gave piano recitals and analytical lectures.

Dr. Hanchett was born in Syracuse on Aug. 29, 1853. He was the inventor of the "sostenuto" or "tone-sustaining" pedal used in most of the best modern pianos. With Gerrit Smith he organized in 1896 the American Guild of Organists. He founded the School of Musical Art of Orlando, Fla., and appeared frequently at Chautauqua assemblies.

Early in life he retired from the practice of medicine to devote his time to music and literature.

A. T. S.

"ONE OF THE BEST SOPRANO VOICES HEARD THIS SEASON"—N. Y. Times

# Lotta Madden

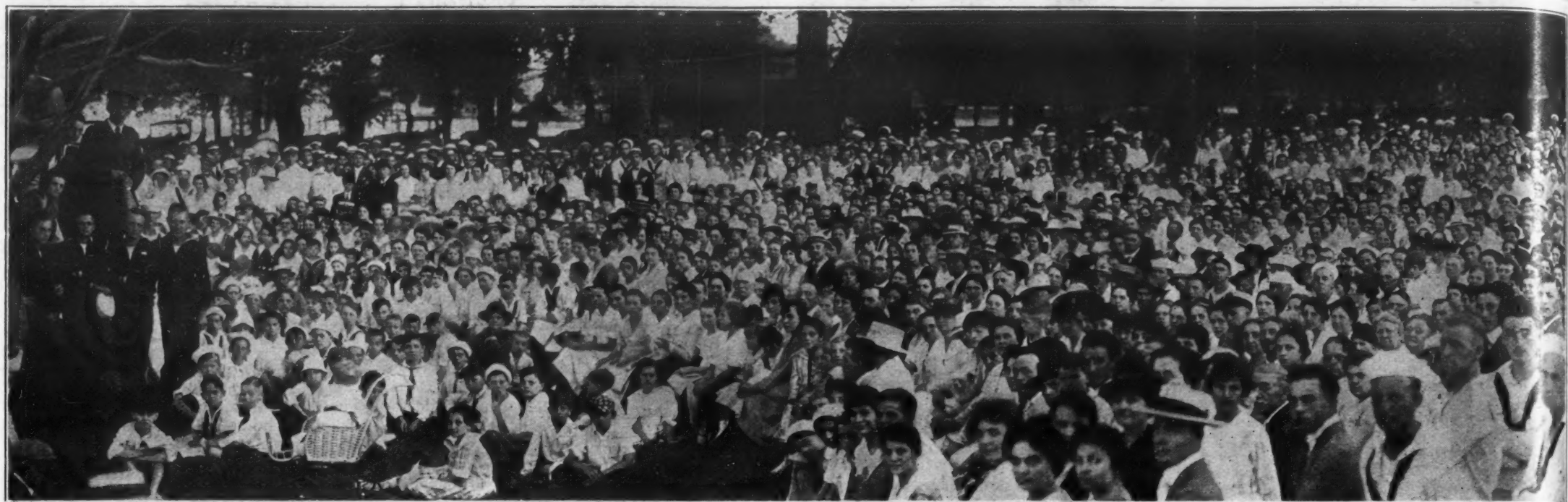
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## "Sings" Bring Joy to Portsmouth (Va.) Sailors and Civilians



Some of the Sailors and Civilians Who Gathered for One of the Friday Evening Community "Sings" at the Portsmouth, Va., Naval Hospital. Jerome Swineford, Song Leader, Is Conducting

NORFOLK, VA., Aug. 12.—Sailors and civilians of Portsmouth are uniting to make the big community "sings" recently inaugurated there by Jerome Swineford of the War Department Commission on Training Camp

Activities the most successful events in the history of the city's community undertakings.

In the above picture is depicted one of the big Friday evening gatherings on the beautiful grounds of the Portsmouth

Naval Hospital, where the "sings" are held on alternate Fridays and where thousands of civilians and sailors gather for the event.

The "sings" were inaugurated on June 14, under the auspices and with

the active co-operation of Admiral and Mrs. Feckler. Assisting them in the organization and promotion of the "sings" are Mrs. L. W. Spratling, Professor Arthur Lancaster, Dr. Middleton and George Myers. M. S.

## Will the French Musicians Like New York Halls' Acoustics?

WHEN the orchestra of the Paris Conservatoire reaches America, what will its members think of the acoustic properties of New York's most imposing musical auditorium? So inquires the New York *Globe* anxiously in a recent editorial.

"Of a peculiar interest," says the writer, "is the visit to this country of the Conservatoire orchestra—an interest as special as if the company of the Comédie Française were to come hither bodily, for instance. More than one European orchestra has visited this country in other days, but the orchestra of the Paris Conservatoire sat nested in the famous old hall of the Conservatoire, whence it never budged till war set all things shaking. Many foreigners who have spent months and years in Paris have never heard a Conservatoire concert, for so complete and persistent is the subscription that though love might gain a stranger access, money has been impossible.

Heated crudely if at all, unventilated, furnished shabbily, the old hall of the Conservatoire is renowned as a miracle of discomfort, but it is no less renowned as a miracle of acoustics. Let the slightest change in the appointments should alter the flow of sound, the management has scarcely dared to touch so much as a cushion, let alone install modern heating and ventilation.

The coming visit of the Conservatoire orchestra is bound to be interesting to Americans for various reasons. But it is regrettable that the opening concert in New York should take place in precisely the auditorium which notoriously has the worst acoustics of all in the city for orchestral music. Eighty-six of the members of the Paris Symphony Orchestra may be professors of high degree, but how will these men, accustomed to the perfect acoustics of the old hall of the Conservatoire, sound in the anti-acoustics of the Metropolitan Opera House? Unless there is a modification of present plans, New Yorkers desirous of hearing a famous orchestra under

acoustic conditions approaching those of its home hall will have to journey over to Philadelphia to hear the gentlemen from Paris in the resonant auditorium of the old Philadelphia Academy of Music."

Fancy that, now!

### COLORED TROOPS IN CONCERT

Camp Meade Men Win Praise in Negro Songs—Baltimore Events

BALTIMORE, MD., Aug. 25.—Under the leadership of Max Weinstein, the colored soldiers at Camp Meade are attracting much attention with their singing of old Negro spirituals and plantation melodies. A recent appearance in Baltimore at the Lyric Theater gave Mr. Weinstein's trained singers a splendid chance to display their characteristic qualities. The audience was much impressed with the sincerity and devotional spirit of the colored men. Mr. Weinstein is a specialist in training the colored troops and many songs are given a new touch appropriate to the rollicking nature of his charges.

The War Department Commission on Training Camp Activities has appointed Dr. Charles G. Woolsey as song leader for the camps near Baltimore. Dr. Woolsey reported for duty on Aug. 22, taking charge of the singing at Camp Holabird, Curtis Bay Depot, Aberdeen proving Grounds, Edgewood Arsenal and Fort Howard. During the past year Dr. Woolsey has been conducting the singing in camp and the community choruses at Spartansburg, S. C.

The Schiller Party of New York, which is touring the various camps and cantonments, has been appearing recently at the Y. M. C. A. huts at Camp Meade, making a decided impression with the troops. In the party are Mary Helen Howe, soprano; Rudolph Bowers, violinist; Celia Schiller, pianist, and Mary Stuart, reader. Mme. Howe sang groups of ballads and some coloratura arias, which were heard with pleasure. The violinist and pianist made a popular appeal through charming selections.

At the Y. M. C. A. entertainments for the soldiers visiting Baltimore the musical programs throughout the summer have been of a high caliber. Among those who have supplied the musical fare recently are George Gordon, tenor, formerly of the Boston Grand Opera Company, now making Baltimore his home. Mr. Gordon's program contained selections from oratorios and operas, also a sprinkling of songs of the times, all of which aroused enthusiasm. Besides Mr. Gordon there have appeared pianists and singers of local reputation. Among these are Florette Hamburger, Jeanne Woolford, Florence Jackson Woodward, the Naval Base Quartet and others. F. C. B.

Olive Nevin Heard in Program of American Music at Point Pleasant

POINT PLEASANT, N. J., Aug. 24.—As a benefit for the Town Improvement Association of Point Pleasant, Olive Nevin, soprano, appeared here in a delightful program of American music on Thursday evening, Aug. 22. Her admirably sung numbers included songs by Gena Branscombe, Gertrude Ross, Bainbridge Crist, Harriet Ware, Mrs. Beach and Ethelbert Nevin. Her accompanist, Mrs. N. MacDonald, also added to the pleasure of the evening's program with a group of piano numbers by Ethelbert Nevin. The recital was under the direction of Helen Knox Spain.

FITCHBURG, MASS.—Clifton H. Wood, baritone, widely known church singer and vocal teacher, who has traveled extensively on Chautauqua circuits as a member of the Nevin Concert Company of Boston, has secured a leave of absence as secretary of the Leominster Board of Trade and is awaiting call to overseas duty as a Y. M. C. A. worker.

FITCHBURG, MASS.—Fitchburg's Children's Community Chorus is holding weekly rehearsals under the leadership of Mrs. Mary Bickford Welton, who was instrumental in its organization. At present the chorus numbers 60 children.

### MARCHING SONGS COMPARED

English Writer Praises "Over There"—Wants New Song for "Tommy"

Says a writer in the London *Daily Telegraph*, apropos of popular marching tunes: "Let no one be foolish enough to sneer at our 'Tipperaries' and the like, whether made at home or in America. Of course, nearly every Tommy wearied in time of the song which was always on the lips of our 'contemptible little army' in 1914. That was the inevitable penalty of its huge popularity. At the moment its equivalent in favor with the great American army is a song called 'Over There'—a tune of which the rigid simplicity disarms criticism. But its very simplicity has helped to make its composer's and publisher's fortunes. The truth probably is that really good march tunes—like other tunes, for that matter—are born and not made.

"The best of Sousa's have a rhythmic impulse and swing that are hard to beat. But in this country how many in the last two decades have approached, say, 'Soldiers in the Park' for downright infectious tunefulness and lift? There are some of us, too, who easily recall to this day the cheery strains of 'Tommy Atkins,' interpolated in 'A Gaiety Girl,' and 'Soldiers of the Queen.' Cannot one of our 'frivolous' composers oblige at the present day with something equally taking in the tuneful line?"

20,000 Soldiers Hear Noted Artists at Camp Upton

CAMP UPTON, L. I., Aug. 26.—Twenty thousand soldiers yesterday heard the New York *Globe* concerts, in which Auguste Bouilleux, Belgian baritone; Florence Macbeth, coloratura soprano, and Katherine Stang, violinist, took part. The artists won pronounced success.

R. E. Johnston, the New York manager, announces that he has just booked the Italian operatic tenor, Guido Ciocolini for a concert tour for the coming season.

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